THE TIMES LITERARY SUPPLEMENT

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T·L·S THE TIMES LITERARY SUPPLEMENT

THURSDAY 30 JANUARY 1969 · No. 3492 · ONE SHILLING AND SIXPENCE



Looting of arms from the Garde-Meuble. *Paris, July 13, 1789. An engraving by* Berlault after Prieur, *reproduced in* Furet and Richet's La Révolution (*Hachette*).

Artisans and No Trousers

A TALE OF TWO COUNTRIES

PROFESSOR GWYN WILLIAMS's *Artisans and Sans-Culottes* is a buoyant little book, certain to inspire in the reader enthusiasm for a subject the matter of which is, in the long run, more often tragic, a tale of failure, than of hopes fulfilled. Its sense of immediacy, of almost breakneck urgency is further conveyed in a breathless, hard-hitting, sometimes brutal language, which is that of the simple and generally unsophisticated men who, on both sides of the Channel, form its subject. Professor Williams has done well by them, accounting for them in terms that they would generally have understood and in words that many of them would have used. The book moves always at great speed, sometimes leaving the reader panting in the wake of the relentless Professor who manages not only to say much in a very limited space, but even to convey the nuances, the extreme diversity, the inner contradictions and the difficulty of definition of movements so often ... by extreme individualists, some of whom were rather prickly cranks as well.

In writing of France, he succeeds admirably in conveying, by his style, both the urgency and the brevity of the popular movement as ... careers through its various stages, from 1789 to the final, shattering disaster of 1795. The chapters on England run at a slower tempo, more appropriate to movements both more sophisticated, having much deeper roots in the past, offering more hope for the future, and extending over a longer period of time across the Channel. And, although he implies that he is writing a comparative history, the readers are likely to compare at least his chapters on England with those on France.

Not surprisingly, perhaps, Professor Williams has more to say, and he says it in a more original and challenging manner, on England than on *sans-culottes*. He is closer to the former, having lived with some of them himself, whereas he has met the latter at one remove, through the introduction of other historians. Much of what he has to say about France is familiar, and he himself recognizes, with his usual enthusiasm and with considerable modesty, what he owes to George Rudé, Albert Soboul, Kare Tonnesson and Richard Cobb, all of whom get prizes. (There are prizes, too, this side of the Channel.) Some ... are staggering, some are ... others are ... even more staggering, some are ... others are ... and, reverse, one is ... deservedly becoming a ... classic.

No one has come to compete in such a ... nation on the subject of the *sans-culottes*; for he often has something new to say about them, particularly with regard to personal attitudes: the fear of betrayal, the suspicion of intellectuals and liberals, the sense of dignity, and so on, all matters that he is much quicker to perceive than is a clinician like Soboul. (One is always aware not only that he is writing about human beings, but that he cares about them.)

Far from merely summarizing the French specialists, he sometimes succeeds in making their own observations sound more coherent and more original than they really were. He is no mere introducer (though one could hardly hope for a more persuasive publicity agent); his interpretations of the work of others are often themselves positive contributions to the history of popular movements in France. He has, too, over most of his predecessors, the advantage of stereoscopic vision: with his eyes at all times on England as well as on France, he can often produce parallels which would not have occurred to the specialist of the one country and which may illuminate the French movement from a hitherto unsuspected angle.

GWYN A. WILLIAMS: *Artisans and Sans-Culottes.*
128pp. Edward Arnold. 18s. (Paperback 9s. 6d.).

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Even so, as these cover a much more familiar terrain, his chapters on the *sans-culottes* do not convey quite the sense of excitement and exploration that he succeeds in transmitting to his readers when he is on this side of the Channel. Here, for much of the time, we are moving into largely unfamiliar country; and though Professor Williams acknowledges his debt to Edward Thompson—"splendid reading, with high adrenalin content . . ."—his English chapters often take us beyond *The Making of the English Working Class*. Professor Williams has himself done research in his field, so that, in the present text-book, there are many tantalizing hints of what is to come. One always has the impression that he knows a great deal more than what he says and that, behind each sentence in this fast, staccato account, there is a wealth of documentation which the close confines imposed on the "Foundations of Modern History" series did not allow him to display. And, so understandably, artisans are more interesting than *sans-culottes*, not because they *were* more interesting (they were certainly more sophisticated and more complex), but because they are much less familiar and because Professor Williams himself is still borne forward in the excitement of the discovery of a submerged mentality and of a forgotten world.

There are many names in the narrative—both French and English—but the English ones are much more than names: they have personalities, eccentricities, and many of them are newcomers. Marat is not a newcomer (though it is a new thing, and an acute one, to say that he cared, that he had compassion), nor are Ducroquet, Didot, Vingtegnier, Mallais, Phulpin, Bouland, and the other *sans-culotte* militants. Many of the English (and Welsh), militants are given their first hearing. And such is Professor Williams's ability to convey much in a single phrase that one is eager to hear more of them. Only the tips of the iceberg emerge, hinting at layers of research in the Manchester area, in his own native Merthyr (and what a good Welsh historian he is!—who else could have conveyed with such force the utterly extraordinary fact that revolutionary ideas had come to settle even in the unlikely terrain of Bala (!) in Sheffield, Norwich, Birmingham, Maidstone, London, as well as Pennsylvania. And the geographical area covered is more extensive than that explored by Edward Thompson. One day, let us hope, Professor Williams will cross to Ireland. And there is the question, too, of a complementary ...

study of the 1795 famine all over England and Wales, as well as of another of the impact of the English White Terror, in all its sinister diversity (the author frequently refers to the evil effects of its "localism") over a number of representative urban and rural areas.

Professor Williams is constantly impatient that *Artisans and Sans-culottes* is not an exercise in comparative history. He knows too much about the popular movements in both countries ever to subscribe to the cyclical school, and one of the chief merits of this intelligent little book is the clarity with which it emphasizes what distinguishes the popular history of France from that of England. The English movement in the 1780s had a past, could look back to historical terms of reference that made it almost respectable; it had a stake both in national history and national myth, so that, until it could relieve itself of the weight of history, its appeal was bound to be conservative and most un-revolutionary. Paine succeeded in cutting the link with the past, thus partly rescuing the common people from the chains of deference, the national disease of the English (the author has an admirable phrase about "deference punctuated by occasional half-tolerated anarchy"), if not of the Welsh and the Scots. But his success was never complete and even in the 1800s the movement tended to remain evolutionary.

The *sans-culottes* were in fact something of no past to idealize and to guide them on their uncertain way: they did not even exist at all as political and social entities, as a bundle of attitudes, before the spring of 1793 (Professor Williams pre-dates them to 1792, but this is contestable), when they were born of accident and emergency. They had nothing to look back to, save perhaps to a clutter of ancient popular fears, prejudices, to traditions of self-help and popular sovereignty that could emerge in time of dearth, as well as to the memory of the disaster of 1709. They had no sense of lost liberties. Released from history, they were thus free to be revolutionists (though, in the process, they burdened four generations of French protesters with the historical weight of their example): but they were seldom able to be revolutionists in their own right, they could only effectively be so with others (the Jacobins), and as long as it suited others. So their "movement", though politically much more effective—the *sans-culottes* actually exercised power while the English militants were never anywhere near it—did not acquire quite the same sense of identity and awareness.

The *sans-culottes* were in fact something of a freak of nature, enjoying a political life of short duration, and soon confined to oblivion, scarcely even remembered, save among tiny circles of semi-eccentrics meeting in basements. The British movement, though nearly always defensive (even in its language) and frequently aspiring to be respectable, showed better powers of survival, despite the emigration of some of the leading militants. (One might add that however terrible the English White Terror, it seems to have been a pretty haphazard affair and it never had at its top an English Cochon or Fouché.) The *sans-culottes*, a masculine movement viscerally opposed to political feminism, was always anti-clerical and, in the conditions of 1793, became generally anti-Christian; in England, atheism was a late-comer, it seems to have been somewhat freakish whereas some of the militants (Spence in particular) showed a generous and early concern for the rights of women both in politics, in the family and in society—a further example of the greater sophistication of the movement in England, for, as late as 1900, Georges Darien was still pioneering alone for women's rights, in the ranks of revolutionists who were either indifferent or who beat their wives and seduced their servants like everyone else.

The *sans-culottes* surfed on the patriotic wave, having a vested interest in a war which gave so many of their militants jobs under the Republic (a process which brought the bureaucratization of some of the most effective leaders, a temptation to which the English militants, so far from power at *any* level, were never exposed) and, like Hébert, being prepared to take on the Emperor of China. English artisans during the national emergency of 1797-1802 became cut off from the general body of the nation, as "Jacobins" and friends of the French (even if they were not), some, under the impetus of what the author acutely describes as a "sense of national alienation", emigrated, others later indulged in fantasy, looking outside for consolation and putting up altars to the Napoleon Cult. A very few of them defected. Fewer still appear to have worked at home for a French victory. The *sans-culottes* did not care a rap about anyone who was not French—especially after the "slaves" proved their unworthiness of freedom by not assassinating their "tyrants"—a few of them had been abroad before the Revolution, as tutors and ushers in Russia and Prussia and as artisans and small merchants in Spain; the Revolution was the occasion for them to return home and to throw themselves into "revolutionizing". We do not ever hear of a *sans-culotte* crossing the Channel, as a result of the White Terror, though, unlike the English republican, they had a wide circle of refuge, in occupied Europe, in Army services, or on their fringes.

The *sans-culotte* movement was very unsophisticated, it possessed no corpus of doctrine, many *sans-culottes* could not read, and those who did read the *Père Duchesne* not Rousseau. And the *marchand de fourneaux* had no clear programme to offer, other than more violence, more Repression, more Terror and more heads. This was a language the *sans-culottes* understood and liked, and, being simple people, they too could express themselves best in extreme anger or extreme joy. There was little in between; Hébert knew what he was doing. The *sans-culottes* were often quite disgustingly cruel, they believed in killing as a political weapon; the English militants sometimes resorted to blood-and-thunder language, but they appear to have been a pretty mild lot. Many of them were educated men, though their interests were often antiquarian. The English artisan was obsessed with a sense of dignity; the sailors of the Mutinies discovered they were men, henceforth they would act like men. The *Père Duchesne* did not need to be told he was a man; he drank wine, not milk; and he had an eye for the ladies. This is why the *sans-culottes* had little time for domestic servants and hairdressers; these had no dignity, they were men only in name, often they were deliberately excluded from militancy, as being unworthy.

One could add to the list of contrasts, brought out so dramatically in the present book. But there are plenty of parallels too, and on some of these the author insists; others may occur to the attentive reader. Following Edward Thompson, he draws attention to the similarities between the popular economy of dearth in both countries; and, in 1795 and 1796, the consumer spoke the same language and did much the same things both sides of the Channel. There are even more obvious parallels in the professional categories of archetypal militancy in the two countries: in England, country doctors and veterinary surgeons, in France, *officiers de santé* (the arch-enemies of the nuns, and, as such, local leaders of anticlericalism and, later, dechristianization); in both, travelling actors and school-teachers, booksellers, printers, goldsmiths, silversmiths. But whereas in France the *marchand de vin* was the natural leader of militancy, both in town and village, in England the publican seems generally to have been a Church and King man. Perhaps this is just another way of saying that, in France, wine was revolutionary, in England, beer was loyalist—another reflection of the nationalism of the *sans-culotte* movement. One might add that the *marchands de vin* had got something out of the Revolution and were thus likely to be good government men, once the government had changed; publicans depended for their licences on the good will of J.P.s.

Attitudes, always at this level more important than ideas, of which there were very few, were likewise shared: an obsessive sense of betrayal, and hence the suspicion of liberals, the awareness of under-education and a defensive hostility to the well-educated, to the *hommes d'esprit*, social resentment, concern with vengeance and consequent violence, though we have already noted a contrast in this respect; it is true too that the English were never given much opportunity to exercise violence physically. One cannot, however, escape the impression that much of the violence of the language employed in the popular handbill was little more than bluff and an expression of popular boldness, though no doubt it was meant to frighten too: one wonders whether it really did.

The list of attitudes can be prolonged: the sense of dignity (which in France took visible expression in the fact of carrying arms), self-dramatization and even flamboyance (Marat seems to have been a sort of English Varlet), conceit (in France taking the form of endless and bitter squabbles about status and about rank in the *garde nationale*), and touchiness, fear of mercenaries (the *sans-culotte* obsession with the Austrians in their white uniforms and with any movement of artillery, the English obsession with Hessians, the common obsession with barracks, though, in this respect, Government intentions were more visible, and so more alarming, in England than in France, for, in England, barracks had to be built, in France they were provided for by the Revolution, in the shape of churches and monasteries; a point that arises from the author's interesting aside on the [illegible] question of just how many barracks [illegible] in England between 1795 and 1815 [illegible]).

On the first page of *Artisans and Sans-Culottes* Professor Williams makes an important distinction between the [illegible] movement and popular movements [illegible] land. The former he sees as overall Parisian and as exemplifying [illegible] revolutionary period the predominance of the capital on the course of fortunes everywhere. When dealing England, he insists on the "localism" movement and on the particular characteristics of popular organization within [illegible] Sheffield, Manchester, Birmingham, [illegible] Leeds, London (one is surprised by the [illegible] of Liverpool in an account of the republican movement). Yet the [illegible] is largely artificial and is mainly [illegible] of the accidents of research. The *Procès-verbaux* have been exhaustively worked by Albert Soboul, now by Richard Cobb, while those of provincial towns still [illegible] historians. But from what one does know about the popular movement in the provinces, it would be hard to overemphasize "localism", not to say the "communalism" (a contemporary expression, later used by Kropotkin), which was both its strength and regional terms and its weakness in [illegible] ones.

Indeed, to judge from the present book, there were far more efforts to organize on a national scale in England than in France, where the latter country the *sans-culotte* movement once left to itself, tended towards the lowest forms of "municipalism", both within a Section, and from one town to another. The author rightly insists on the "localism" of English White Terror as one of the causes of its sinister effectiveness; repression by lottery, the militants would never know in advance how they would be hit and live[illegible] tainty and in the terrible moral [illegible] the small community. The same can be said of the Terror of the Year II, even [illegible] the French White Terror of 1795 [illegible] the most effective and the most [illegible] when applied "entre gens de connaissance". And both White Terrors depended [illegible] effectiveness on the enthusiastic co[illegible] of local magistrates, the J.P.s in England, *juges de paix* and judges in Departmental District Criminal Courts in France.

In this respect much of what [illegible] Williams has to say on the subject of [illegible] and the particular character of the [illegible] there might equally well be illustrations from the French end. Is not this in fact another form of "communalism"? In both [illegible] strength of popular "federalism" [illegible] on the cosy unity of a single trade, [illegible] a number of parallels, as well as of contrasts to be made on this subject. In England [illegible] would appear from Professor Williams's account, local patriotism, so often [illegible] to popular initiative, depended to a large extent on professional specialization: [illegible] it is seen so often in terms of *privilege*, of administrative advantage at the expense of the labouring town, and bureaucracy even [illegible] haps above all, during the Revolution, struggle to obtain a *chef-lieu* after 1790 different from that to retain the privilege of a free port before 1790. In France, [illegible]

of these polarizations were negative, unprogressive, concerned with status and conceived in terms of rivalry. They tended to be a commodity of dislike rather than to the unity of goods in a single skill, though this undoubtedly did exist in places like Lyon, Rouen, Nîmes, Avignon, Elbeuf or Cholet. The revolutionary equivalent of what came to be known, under the Third Republic, as *la politique du bureau de tabac*, was divisive, and, for the provincial *sans-culotte*, the location of a market or of a government office, the reconstruction of a bridge or even the construction of a barracks (for so many of the *sans-culottes* were in trades scattered more than the Rights of Man.

The French Revolution had to insist so much on fraternity because the French were so *un*-fraternal, at least so far as their immediate neighbours were concerned. And the Revolution, with its many new bureaucratic gifts, made them even more so. At no stage was there much likelihood of cooperation between Rouennais and Havrais militants even though they might employ much the same language and operate through similar institutions: in the Year II, the Havrais consistently denounced the *sociétaires* of Rouen as moderates; in the Year III, the Rouennais pointed to le Havre as a fortress of terrorism. What made them so much worse in France during the revolutionary period was that, for a few months at least, the common people were near enough to power, or actually exercised power at the municipal level, for these anti-polarizations to produce material results.

Professor Williams is at all times acute on the subject of the bonds of English deference and of the necessity of educating people out of them (hence the shock tactics of a Paine). Deference was something in which the French, or at least the French urban artisan, even more the domestic servant (there is nothing deferential about *Jacques*) and the hairdresser, seemed quite remarkably lacking. It was a lesson that the countryman was quick to learn on arriving in Paris. There could be no greater contrast to deference than *la gouaille parisienne*. Yet this was basically harmless, a form of safety-valve and a cringing type of false courage, like *Le Canard Enchaîné* today, and, in the end, a form of conformism, even potentially counter-revolutionary. "La rogne, la hargne et la grogne" never did any harm to any regime. Is deference necessarily anti-revolutionary? It might also be seen as a manifestation of seriousness: certainly in France, lack of deference often indicated a *manque de sérieux* rather than pride in equality. It was not something government had to worry about, even when expressed in the language of the *Père Duchesne*. Hébert's "Grandes Colères" and "Grandes Joies" gave people something to chew on and prevented them from agitating about serious matters. In France, lack of deference reflected a certain frivolity at all levels of society: below stairs, it was the servant's revenge for his livery. If *la gouaille* had not existed, it would have been up to the Lieutenant de Police to have invented it. There was nothing in the least seditious about it: underlying its rather carping humour was an acceptance of society and institutions in their familiar stability. It was the humour of a *petit peuple* living in a stratified society.

From Professor Williams's account it is apparent that if the English movement had its Duplays and Duerquets it also had its Varlets. Perhaps their obsession with the past and their amateur antiquarianism added to their crankiness (there are no *sans-culotte* founders of an eisteddfod), and it must have contributed to their isolation. So often, in the English sections of this book, one is struck with the thought that one has met people of this sort since. Where? In the Tunbridge Wells public library, among the stuffed birds of the museum at Aylesbury, on the fringes of Ruskin College, or Coleg Harlech. The crankiness must often have made cooperation difficult and to have individualized the "movement" into a myriad of temples of eccentricity, some devoted to the merits of sea-bathing, others to the reform of spelling, others to the revival of maypole dancing or to madrigals. There is much less trace of this kind of thing in France, because most *sans-culottes* were not well educated enough to be cranks in the first place, and because they did not have a past, in history or in myth, constantly to refer back to.

Furthermore, the *sans-culottes* were busy people, they actually exercised power of a sort, or were engaged in battles to retain it; later, in the Year III, they had their time taken up to defend themselves against accusations of having abused it. The French Revolution was too fast-moving for the eccentric to have time to develop his own particular fantasy. There were no doubt a few such people: one, a schoolmaster, who called his son "le petit Emile", took the child to all public executions; in order to complete his civic education; another, who spoke and wrote in the tones of Saint-John the Divine, was a former *frère* from the École Chrétienne Both had the excuse that they had been teaching. Ultimately, to cultivate eccentricity is a luxury, even though it may be the luxury of the rather [illegible]

be recalled, had a private income. And most eccentrics of this type were bachelors. The *sans-culottes*, when they were not thinking of power, had their families to worry about; their wives would be unlikely to indulge them in fantasies on the subject of improved hygiene and the relationship between republicanism and cleanliness.

This is not to suggest that the English movement as a whole was characterized by crankiness. That is the sort of thing one expects to hear from the type of historian who is hostile to any form of popular protest and who allows the magistrates or the yeomanry to do his homework for him. The English authorities knew better: they would not have placed spies up and down the country inside semi-secret bodies in order to discover the progress of popular research on the reign of King Alfred. But that English movements should have been open to crankiness is just another way of saying that they were not revolutionary, whereas, briefly, the French movements were: or, better, that in France there existed a revolutionary situation and that in England there did not. This is one of the central and most valuable themes of Professor Williams's argument.

He has a further point to make on the subject of the English White Terror, which suggests an interesting contrast with the situation in the France of the Year III, when he enlarges on the "localism" of repression in England from 1795 onwards. The main effect of the prevailing climate and of new repressive legislation was to free local magistrates from all restraints (the Thermidorian Government likewise found itself quite unable to keep within any predictable bounds local *juges de paix* between 1795 and 1799). The effect of this, the author argues, was to "denationalize" the popular movement, driving the surviving militants and he is right to remind us of how small the hard core of militancy remained throughout his period into tiny unconnected cells of "localism".

Here again the contrast with France is striking: for there the White Terror drove many militants, especially from the South, to seek refuge in Paris, which, perhaps for the first time, became the centre of a national movement of neo-Jacobinism and neo-terrorism during the Thermidorian Reaction. The *baconnières* and the *exclusifs* were to acquire a new national awareness as a result of this influx of southerners, as well as new methods, equally distinct from the narrow parochialism of the *sans-culottes* and from the publicity of their political discussions. How safe, one wonders, with Paris in mind, was London? How many northern militants, faced with improved techniques of persecution in their own counties, sought safety in the anonymity of the capital? And how did such immigration affect the development of semi-secret organizations in London?

Professor Williams is occasionally misleading on the subject of the French movements. It was not so much that the "militants would have nothing to do with the Jacobins" as that the Jacobins would have nothing to do with the militants. Vincent and Ronsin spent several months trying to get into the Jacobins; they only fell back on the Cordeliers when they had failed. The Cordeliers was at best a second-class club, while the Sections was often a field of activity for those who were excluded from activity at a higher level. Sectionary autonomy may not have been so much a matter of choice, proudly made, as a form of compensation. The Danyaud incident took place in Caen, not in Rouen; nor do we know that Danyaud was a *humble* patriot: we do not know what he was. The number of *hébertistes* arrested in Paris in Ventôse was no doubt small, but many more were arrested in the Departments: contemporaries were the first to suggest that *hébertisme* was above all a provincial phenomenon. Equally, the silence, which the author describes as "deafening" on some issues and which followed these events, was not only an example of popular indifference and apathy: the Committee of Public Safety had made it clear that food and religion were forbidden subjects, not to be discussed in public. Those who did were arrested in Germinal.

These are very minor faults. More important is Professor Williams's predilection for the language of the filmscript and the television (the crowd "plonked" a red bonnet on Louis's head, someone "lashed out", someone else "snarled back", and so on), which subtracts from an otherwise dignified narrative about dignified people. It is a pity, too, in a book which contains so many French expressions, that there should have been so many mistakes in the French (*cannoniers, pannier, la Conteille. Finnisterre, Marches. le vertu*, &c.). And does it really help us to understand the nature and the role of the *armées révolutionnaires* to describe them as "the Durutti [*sic*] columns of the Revolution"? Language a little more restrained, proof-reading a little more attentive, would have avoided these minor blemishes to a splendid little book. For this is first-rate human history, written with sympathy, imagination, an acute awareness of human motivations and immense and communicative enthusiasm.

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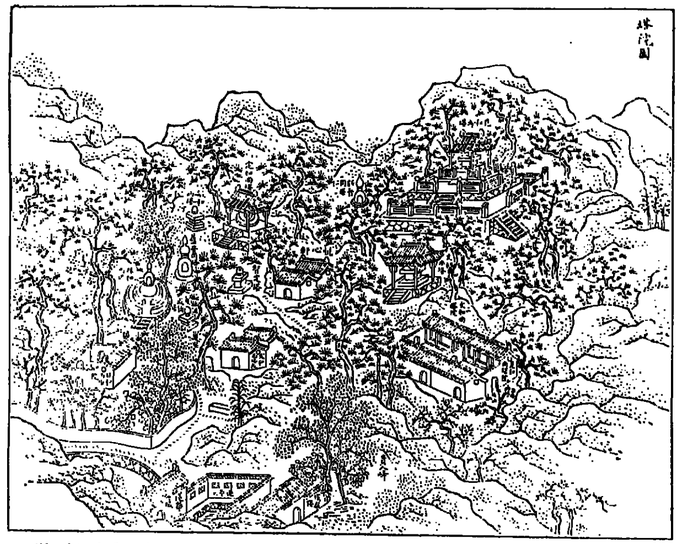
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EARLY CHINESE ART

MAX LOEHR : *Chinese Landscape Woodcuts.* 114pp. 40 plates. Harvard University Press. London : Oxford University Press. £7 2s. 6d.

LAURENCE SICKMAN and ALEXANDER SOPER : *The Art and Architecture of China.* 350pp. 190pp. of plates. Pelican History of Art : Penguin. £6 6s.

J. PRIP-MOLLER : *Chinese Buddhist Monasteries.* 396pp. Hong Kong University Press. London : Oxford University Press. £18 15s.



Abbots' tombs from the monastic chronicle of Hui-chi-ssü : reproduced from Chinese Buddhist Monasteries.

THE EARLIER HISTORY of Chinese painting, when it is based on surviving works and not on the literary record and the *obiter dicta* of collectors, is a very fragile structure indeed. It is not surprising therefore that the slightest evidence of any degree of objectivity should be seized on avidly. *Chinese Landscape Woodcuts* makes of four woodcut prints of Sung date a peg on which to hang an admirably succinct thesis on the development of Chinese painting in the tenth century. There is here the temptation to make too much of little : and about one half of the book is given over to the history in general of the printing of the Buddhist Canon in China and adjacent countries, in justification of the date attributed to the woodcuts. But the bibliographical point is thus very fully made, and in the art-history deduced provides almost providential collateral support for the account of tenth-century painting as it is currently presented.

Professor Loehr's argument is that the four prints now in the Fogg Museum of Art are from blocks carved between A.D. 984 and 991, and were included with a hundred or so similar prints in the edition of the Tripitaka printed in 1108 or soon after. Each of the prints (probably like all the rest of the set) shows a Buddhist divine, drawn inconspicuously, receiving guests amid vast and mostly treeless landscapes of close angular hills, escarpments and crags.

Prints earlier than these, beginning with the oldest of A.D. 868 which is in the British Museum, show only scenes of preaching and images executed in much coarser style. In the Tripitaka illustrations the stylization of rocks and vegetation, due allowance made for the difference of medium, compare interestingly with the like features of paintings attributed to late tenth-century artists either through originals (as is argued) or early copies. Professor Loehr makes clear in his tabular analysis of the purely compositional elements in both groups of pictures that he is dealing primarily with content rather than style, a distinction not always scrupulously observed in writing on this subject. He demonstrates convincingly that the degree of simplification present in the woodcuts still does not obscure a consistent difference from the formal repertoire of the leading artists of the later tenth century. The difference bears on the treatment of crags, pinteaux and ravines, and the prints—not unsurprisingly—show an archaism or provincialism. Though it is not a point emphasized by Professor Loehr, one notes that much of the detailed treatment in question arises from archaic devices adopted for the sake of giving the illusion of spatial recession. The devices are crudely linear, not differing much from those of wall paintings of about the same age in the cave temples at Tun Huang. The new idea, due to dominate in landscape painting until the Yüan period, was the creation of space, by using mist and cloud and graded ink tones.

Perhaps Professor Loehr too readily dismisses the possibility that atmospheric effects of this kind were already in use even before the late tenth century. They may not have recommended themselves to the print artist or block-cutter : graded tones in wood-block printing were not after all achieved before the work of the Japanese print artists of the nineteenth century. But the correspondence of the Tripitaka prints with the early painted landscape in forms, and, one would say, significantly also in style, is not to be doubted. The prints make more intelligible such famous works as the unsigned "Ming Huang's journey to Shu" and Ching Hao's "Mount Lu" by illuminating a related popular and long-lived tradition. Professor Loehr's thesis of a stylistic break in the mid-tenth century with the prints as a survival of the older manner is certainly arguable, but it is difficult to concede his initial claim that in the prints "we are faced with what seems to be an entire school of landscape painting suddenly returned to life".

Laurence Sickman and Alexander Soper's history of Chinese art and architecture now appears in its third edition. The excellence of this most adult of the surveys of the subject is too well known and its usefulness to serious students too well proven to require further commendation. Alone of the western histories it confines itself to the major arts of painting, sculpture and architecture, avoiding the blandishments of decorative art and craft technology. It is also the only work of its kind in which architecture receives solid treatment. This last study, as Professor Soper reminds us in an appendix to this edition, where recently published and discovered material is noticed, has benefited remarkably from the work of the past fifteen years. Not only have the earlier periods of architecture been illuminated by the excavation of elaborate stone-built tombs, and of neolithic houses, but much material has also been collected relating to imperial palaces and shrines around Ch'ang-an, the Han and T'ang capital, and the beginnings of the East Asian tradition of trabeated wooden architecture thereby given increasingly historical shape. The paintings of pre-Sung, Sung and Yüan date, hitherto unknown and now placed in museums, in Mr. Sickman's opinion do not "basically alter basic conceptions already held". Need for reassessment arises rather in the Han and the post-Han periods, in which recent discoveries in the f... paintings have revealed ... pected sophistication.

The Hong Kong and Oxford University Presses have engaged in a surprising exhumation of [illegible] *Chinese Buddhist Monasteries*, a nostalgic splendour of ... typography rivalling the Copenhagen edition of H... Møller practised architec... den in the 1920s, and from 1933 visited many temples ... and south China to record ... ings by his drawings and ... The scope of the book is ... tower and broader than the ... gests. Architecturally the ... with little in detail beside ... ings of the Hui-chi-ssü at ... Pao-hua in Kiangsu, but ... the description of this temple ... account of the daily lives ... occasions of its monks, ... yond the need to explain ... layout. In the latter part of ... he recounts an ordination ... with intimate knowledge ... objectively, writing with ... heed to symbolical and ... aspects of the performance ... of his book alone should ... classic. Its like, for China, ... to appear again.

Prip-Møller is chiefly ... with a southern tradition ... stery design, where, in ... contrast to the north, there ... marked tendency to place ... single perimeter minor buil... as bell towers) which in ... were regularly sited outside ... precinct. As to the funer... of the layout, this is not ... as clear as one could wish ... otherwise very attractive ... What must interest the ... Buddhist religion most is the ... tion he gives for the placing ... images, assigned guardian ... tory roles at certain signif... of the building. *The H...* which does not date in ... form earlier than the ... century, boasts as its chief ... tural distinction two stone ... ("beamless" as they ... which do not belong to ... group or enter into the ... mankish life. Without pos... buting them to him the au... cates these buildings with ... of one Miao Fêng, who ... unique reputation as an ... architect and even ... imperial commission. ... the buildings is exquisitely ... the manner of wooden ... of which is beautifully ... photographed. Such det... of Chinese buildings is ... author does not profess ... for Chinese architecture ... heart lay with the monks' ... retreat, and it is writing on ... added to the interest of the ... and photographs, which ... reissue. At such a price ... can hardly be termed a ... promising venture. It is ... that it should have been ...

Elizabeth Bowen's new novel

ELIZABETH BOWEN : *Eva Trout.* 318pp. Cape. 25s.

Perhaps fortunately for society the ... classes, with which we console our... ves during the painful business of ... bring-up gradually fade into ... peaceful absurdity. We do not, in ... become heirs to immense wealth. ... honeymoon in turreted castles sur... rounded by silent water, rescue some ... helpless child from violent death or ... before instant (yet undying) adora... tion in some distinguished ... manger. It is all a Never-... never Land, and we are mostly ... grateful that it should remain so. ... Among other things, Miss Eliza... beth Bowen's new novel makes deli... cately ironical use of precisely such ... classics. Her eponymous heroine ... does not only "remember disjec... tedly", each scene in her curious life ... fragmented into pictures so that, on ... a visit to the National Portrait Gal... lery, she decides that every soul is ... no longer anything but a Portrait". ... She also believes in, and more or ... less lives, the fantasies that have been ... her substitute for any better life.

A large, shambling, silent girl who ... drives a Jaguar and has nothing ... better to do with her time than hang ... around the vicar's children in a ... Worcestershire village, Eva Trout is ... instantly the focus of mystery and ... benign influence. It gradually ... emerges that she is the orphan of an ... indulgent tycoon, who appointed as ... her guardian his homosexual friend, ... Constantine. (His wife had run off ... and been killed in a plane crash many ... years before his own peripatetic hotel ... existence, exploited by Constantine's ... various young boy friends, ended in ... suicide.) Constantine, who has "a ... mind easily set at rest", is deluded ... that his ward should lodge with her ... former English teacher, Iseult Smith, ... who disappointed her friends by giv... ing up her career to marry a dull and ... successful garage owner called ... Arble. The *ménage à trois* ... using the plum orchards is not, how... ever, a happy one : what is Iseult ... to make, for instance, of Eva's ... unique references to a broken en... gagement, to a honeymoon in ... Brittany nearby, shuttered, fairy-tale ... castle which Eva's father had ... once handed over to an idealistic ... friend for the purpose of an "ex... perimental" boarding-school (to in... clude his daughter and other unwanted ... offspring of the international ... rich)? Moreover, Eric Arble, for ... whom Iseult has rejected everything ... that had made Eva adore her, now ... seems to his wife obsessed, either by ... resentment or infatuation, with their ... strange, omnipresent, dependent ... lodger.

Shortly before she is to inherit her fortune at twenty-five, Eva flees the Arble home and rents a huge dilapidated villa in Broadstairs. Her fellow-conspirator, the vicar's twelve-year-old son Henry, is far wiser in the ways of the world than Eva, but her hideout is soon discovered, and she is visited by two agitated intruders, Eric and Constantine—each misconstruing the other's presence. When Eva, now serenely isolated in her wealth and eccentricity, announces to the inquisitive Iseult that she is to have a child, the Arble marriage finally collapses.

From now on Eva's story grows odder and odder. She flies to America, casting her spell during the flight on a dry don from a Western campus, is recognized in a Chicago coffee-shop by the girl she had saved and tried to cherish during their brief incarceration at the castle school, and makes cloak-and-dagger arrangements to collect her baby, Eight years later she returns to England, bringing the child. Once again, Constantine silkily points out, Eva has tried to be too clever for the illegally adopted Jeremy, though charming and beautiful, is a deaf-mute : no one, during Eva's luxurious and lonely pilgrimage round the American experts, has offered her any hope of cure. Yet, for the first time, she is both needed and safe from betrayal by no one, it seems, can intrude on her and the child's private world, even if Broadstairs and Worcestershire no longer offer the chance of a stable refuge. Moreover, Henry is now twenty, a difficult, impatient, attractive Cambridge undergraduate, and Eva discovers she can fall in love.

It would be a pity to reveal how Miss Bowen contrives her rapid, exotic and explosive climax to Eva's fantasies : there are scenes involving kidnapping, an interlude in Fontainebleau, and revolver-shots on Victoria Station, with the whole cast assembling, as in some Webster tragedy, for an apocalyptic ending. Indeed, more and more, as the book gathers momentum into a world full of symbol and retribution, the figures of Henry James and Dickens, whose genius had seemed in the earlier chapters to preside, are replaced by those of writers like Miss Compton-Burnett and Miss Murdoch, for whom the details of actuality become important only as tools with which to shape a formal abstract pattern.

In many ways this is a pity : Miss Bowen is so superbly funny and accurate in her observation of externals and her laconic comments on *ordinary* behaviour that the contrived implausibility of some of the later scenes strikes a discordant and at times self-indulgent note : it is satisfying to be made aware of how fate will engineer, for instance, the innocent betrayal of Eva by the last of her victims, or the way in which Eva's apparently malign upheaval of every life she touches gradually emerges as necessary, even beneficial. But it is far more pleasing, and rarer, to be treated to so much superbly professional novel-making in the best traditional Bowen style. The vicarage household (a "Scene of Clerical Life") with its draughty, penurious chaos, the chill winds and empty, hideous between-wars architecture of Broadstairs, even the Middle West city streets during Thanksgiving—there is no living writer who can conjure so evocatively the settings she knows.

Many of the minor characters, such as Jeremy's bovine sculptress teacher, or the elegant Father Clavering-Haight "off to meet a Buddhist in Harrods", the bubbling young matrons of Chicago or the anxious house-agent, Mr. Denge, are almost better, as sketches, than the central figures of Iseult, Arble or Henry, whose parts in the actual plot have to be reconciled with the image of them that exists in Eva's confused romantic mind : Constantine, seen consistently as a smooth manipulator, is wholly successful. Eva herself, artless as "some indefectible planet", sails through the events she provokes, saying and thinking little that would explain her extraordinary power over other people, or be explained by her odd upbringing : she is an uneasy mixture of scapegoat and Eve, and her motives remain as ambiguous as her intelligence.

It would be rash to guess that Miss Bowen intends some archetypal significance for Eva, despite her choice of name : rather, like Miss Spark, she allows a larger-than-life presence to impose significance on other, ordinary lives. The ramifications, both of relationships and of the ideas behind Miss Bowen's convoluted, formal style make this a more difficult and patchy novel than her earlier work. But its meticulous intelligence and experienced selection of precisely the right piece to create her pattern of "Changing Scenes" (the sub-title) effortlessly relegate to humbler places countless younger novelists about whom reviewers so often tend forgetfully to over-enthuse.

Pinned down

ROY FRIEDMAN : *The Insurrection of Hippolytus Brandenberg.* 253pp. Macmillan. 30s.

At the beginning of Mr. Friedman's novel, which consists entirely of letters, secret F.B.I. and C.I.A. reports, confidential office documents and similar material, we meet Hippolytus Brandenberg protesting—ineffectually, but with much eloquence and persistence—against some imagined persecution in the insurance office where he works. There is irrationality and craziness in his methods of protest, especially as he has sold hardly any insurance to anyone ; and at first sight his obsessions would seem to be those of a harmless but bother-some crank. But as the book proceeds, and the scope of his causes expands, it becomes clear that he is not altogether unintelligent, mad, or mistaken. The society he is attacking is no more sane than he is : it is simply more level-headed, self-possessed and powerful in its pursuit of its own madnesses than he is himself. Gradually the novel turns into a shrewd and touching study of that area where sane dissent merges into personal paranoia, where the sense of private impotence in face of public

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Literature and Criticism

THE WRITER AS HEDONIST

REINHARD BAUMGART: *Aussichten des Romans, oder, Hat Literatur Zukunft?* 111pp. Neuwied: Luchterhand. DM 7.50.

Reinhard Baumgart was born in 1929, studied history and literature in Munich, Freiburg and Glasgow, lectured at Manchester, wrote his first work of fiction *Der Löwenzorn* in 1961, his second one *Hausmusik* in 1962, and his third, a volume of short stories *Panzerkreuzer Potemkin* in 1967. A year before this some critical essays had appeared under the title *Literatur für Zeitgenossen* (Literature for Contemporaries) and these, together with some intelligent contributions to television panel discussions, caused Frankfurt University to name him in 1967 as guest reader for poetry. His predecessors had been Karl Krolow, Ingeborg Bachmann, Hans Magnus Enzensberger, Helmut Heissenbüttel and Heinrich Böll—distinguished company and not easy to outshine. Dr. Baumgart, a courteous and unassuming man, elected a course congenial to his mentality: he interpreted his theme to include prose, concentrated on the hazards of modern literature in general, and dedicated his lectures to Theodor W. Adorno, Otto F. Walter, who had just given up his admirable publishing house in Olten and joined Luchterhand after a row with his board, published Dr. Baumgart's lectures as one of the first works in his new "Edition Walter". With such eminent patronage behind it, the book engenders high expectations. Does it satisfy them?

One respects Dr. Baumgart's discretion and humility: there is very little here that anyone versed in modern literature would care to dispute, but there is also very little that one doesn't take for granted. Generously measured, these lectures are sensible truisms; viewed more searchingly, they turn out to contain omissions and assumptions that raise more questions than they answer.

The title, roughly translated, reads "Prospects of the Novel, or, Does Literature have a Future?". The "or" puts one on guard: is the novel really all there is to literature? Dr. Baumgart does not say so, but he writes as if it were so. Defining the novel in its historical perspective as the fiction of realism, he infers from the decline of realism that the novel is moribund. This sets him free from the responsibility of taking a stand for or against the anti-novel of our day. He is against those advocates of socialist realism who want to replace the blackcurrant jam in the doughnut by redcurrant jam and sell it as a specimen of revolutionary baking. But he is also against those critics who want to reintegrate the new formalism into the traditional structure of the novel. He is against those advocates of detail who refuse to see the wood for the trees, but he is also against the novel as a vehicle for messages; he feels, quite rightly, that the language in which messages can be conveyed has been largely preempted by advertising. He is against the antithesis of engaged literature versus ivory tower art: such contrapositions strike him as vulgar. He is against formalism, but he does not think that a literature deliberately written to change the world has ever fulfilled its task either. In one passage he appears to plead for a non-representational literature that overcomes the verbal clichés of a mass communication society by using them consciously—but is that not what Joyce did long ago?

One suspects that Dr. Baumgart has reached the position he takes here by rationalizing his own process of creation. He sees literature as an atomized activity: the writer struggling with his material, the author alone with his words. As a sensitive, intelligent man, he naturally speaks of the writer's responsibility towards society. But he sees that responsibility as optional: it has no bearing on the quality of his work. Writing thus becomes an essentially hedonistic activity: if he didn't enjoy it, the writer wouldn't do it. The author who devotes his life to experimental works that offer him no reward is in this sense as much of a hedonist as the one who writes for money or in order to exert an influence on society. If we studied their childhood we could probably find out why each of them wrote the way he did. Critical standards shrink to the size of the analyst's couch, and this is what all aesthetic studies ultimately boil down to if they start out by viewing the artist as involved in a dialogue with his material.

The moment we view him as involved in a dialogue with his *reader* all this changes: the question of making himself understood becomes as important as the one of what and how to write. It is at this point that Dr. Baumgart's lectures show their vulnerability; when we strip away all those aspects of the novel which he considers moribund, what remains? Even if character, narrative, description, dialogue, chronology and drama have not become impossible, will that which remains be sufficient to make anyone, fellow writers ever want to book?

If the novel is indeed the creation of the bourgeois, the bourgeoisie is indeed [illegible] will the new literary form replace the novel find [illegible] in any future society if it [illegible] those aspects of intelligibility Dr. Baumgart considers [illegible] of the realistic tradition?

THE NEW BÉDIER-HAZARD

ANTOINE ADAM, GEORGES LERMINIER and EDOUARD MOROT-SIR: *Littérature française*. Volume 1: [illegible] à la fin du XVIIIe siècle. 399pp. Volume 2: XIXe et XXe siècles. 416pp. Paris: Larousse. 1968.

This work was originally published as *Histoire de la littérature française illustrée* in two folio volumes in 1923-24. It was edited by Joseph Bédier and Paul Hazard, both at that time professors at the Sorbonne, and became popularly known as "the Bédier-Hazard". Preparations for a revised edition had already started before the Second World War, Bédier died in 1938, Hazard in 1944, and there had been many casualties among the other contributors. Fresh contributors were recruited to rewrite parts of the work and bring the history up to date. The revised edition, edited by Pierre Martino, appeared in 1948-49 in two quarto volumes with the present abridged title and a large number of additional illustrations including a dozen in colour. It was reprinted with a few minor amendments in 1955.

In their preface to the present edition the editors pay a generous tribute to "the Bédier-Hazard" and go on to explain that the numerous discoveries made during the past forty years in nearly all sectors of literary history "obligeaient non plus seulement à des améliorations de détail, mais à une reprise entière du sujet". While the original pattern is preserved they have produced a new book rather than a new edition. With the exception of M. Raymond Lebègue and M. René Pomeau, who assisted with the revision of the post-war edition, all the contributors are newcomers who have provided fresh material instead of rewriting the work of their predecessors. Although the publishers state in a preliminary note that "all erudition has been put on one side in order to concentrate on literature as a living thing", the contributors to this, as to earlier editions, have been drawn almost exclusively from academic circles. They include names which are familiar to specialists in our own as in other countries: V. L. Saulnier, Georges Cottun, Eugène Vinaver, Jean-Bertrand Barrère, Michel Décaudin and, of course, Professor Antoine Adam.

The editors tell us that the contributors were given complete freedom in the handling of their material. They concede that this could have given rise to dangers, but felt that these were of secondary importance compared with the need for variety of presentation. They claim quite rightly that the risk proved to be justified and that the entire work is informed by a communal spirit. One of the many merits of the history is that it offers a sound, balanced and coherent account of the development of French literature. The writers are careful to avoid controversial issues—the dating of the *Illuminations* is not even mentioned in the section on Rimbaud and are sympathetic, sometimes to the point of indulgence, to the more radical authors from Lautréamont to Jean Genet.

While the standard of the work is uniformly high some readers will derive special enjoyment from individual contributions: Raymond Lebègue on Montaigne and on the poets of the sixteenth and seventeenth centuries; Couton on Corneille; a neat summary of his genius in the graph on that master); Vi[illegible] Racine; Poueau on the [illegible] century; and Professor [illegible] modern writers from Bau[illegible] whom he is particularly [illegible] to Proust and Gide.

One of the principal [illegible] new version was to give [illegible] ded treatment to (twentieth) writers. In the Martino ed[illegible] were times when the chapter[illegible] temporary authors degenerated mere catalogue of names, [illegible] Proust was only given a [illegible] amount of space. The mo[illegible] now have chapters to th[illegible] while others, ranging from [illegible] naire to Beckett, are gi[illegible] room. In some cases, [illegible] seem to have benefited at [illegible] pense of the nineteenth [illegible] Apollinaire, for example, [illegible] rather more space tha[illegible] band; Corbière gets ri[illegible] again; Lafargue fares rat[illegible] than last time, but le[illegible] justice is done to his origin[illegible] there is no mention of his [illegible] technical influence in Ang[illegible] countries.

They are minor flaws. The [illegible] tribute to "the Bédier-Haz[illegible] well deserved, but in many [illegible] is the most satisfactory and [illegible] of the three versions. The [illegible] illustrations are more numer[illegible] have been carefully chosen [illegible] idea of relating literature [illegible] ing.

CHATS ON THE CRANNIES

T. O. BEACHCROFT: *The Modest Art*. A Survey of the Short Story in English 286pp. Oxford U[illegible] Press. £2 2s.

The Modest Art is indeed a Survey. It is broad—from "sources" in antiquity to the Commonwealth in the 1960s; it is comprehensive enough to eschew much detail; and it is superficial.

Dealing with medieval forebears Mr. Beachcroft says of Geoffrey de la Tour Landry that he "has the appeal of an amateur of letters who can chat on paper". Mr. Beachcroft is clearly well equipped to assess such an appeal, for he might well be describing himself. He has all that charm. The difficulty is that in this case that alone is insufficient, because Mr. Beachcroft too easily assumes that he has a Subject. But has he? He clearly loves reading, and gives amiable plot summaries whenever he can—they are the most enjoyable part of the book. But he has little, or no, original scholarship, and, more important, has given only the most rudimentary thought to the whole question of genre. The obvious questions behind such a survey as this ought to have been: is it *useful* to apply the term "short story" to certain works of art?—and, if it is (which is doubtful), what are the defining characteristics of the form? This is no mere academic quibble, for, while he evades direct discussion of these issues, Mr. Beachcroft frequently alludes to some aspects of them, and in doing so confuses his purpose. His tendency to throw out hints and references to an evolving "technique" often produces a really disturbing superficiality: all he has to say, in his two pages on Conrad, of "Heart of Darkness" is that "A preoccupation with the personality of the narrator is sometimes an embarrassment. Conrad occupies several pages at the beginning... in building up the verisimilitude of the speaker, Marlow." The embarrassment ought to be all Mr. Beachcroft's if he looks again at that profoundly suggestive opening.

A second, disabling, feature of the book is that, while Mr. Beachcroft has very evident preferences, he hardly ever *argues* in favour of them. And they need some argument. Kipling and Katherine Mansfield each have a chapter devoted to them; Stevenson and Hardy share one; Somerset Maugham, D. H. Lawrence, de la Mare, and T. F. Powys share another (by far the best, incidentally); and there are pages of short paragraphs beginning "Another writer of this period was Pett Ridge", "Stacy Aumonier is another example of an outstanding though variable short-story writer . . ."&c. Yet the survey, exploring its crannies, rather or dismisses some amazing peaks. The two and a half pages devoted to "the long-winded Henry James" consist of the narrator at the beginning of Turn of the screw", a long[illegible] tion from the very minor [illegible] Tree of Knowledge", and [illegible] damaging misrepresentation [illegible] Jolly Corner"; seven pages [illegible] short stories fail to [illegible] attention to Tolstoy—the [illegible] "The Death of Ivan Ilyich" *Twenty-Three Tales*, among things; in a consideration of [illegible] lution of the eighteenth moral essay into a semi-fiction Dr. Johnson is ignored; Gold[illegible] is omitted where many short ductions of other Victorians are discussed: references to nineteenth-century tales in[illegible] clude Wordsworth but [illegible] Crabbe; in reports on Americ[illegible] Twain fails to appear while [illegible] gerald is *mentioned* but not [illegible]

Beside these critical errors [illegible] ance Mr. Beachcroft also [illegible] write slackly—often using [illegible] ample, "'paradoxically' [illegible] means "oddly". Worse, the[illegible] his descriptions are commonly [illegible] except when he is engaged [illegible] favourite. *The Modern Age* [illegible] fore be read with pleasure [illegible] who enjoy a relaxed [illegible] books" with a well-read [illegible] in spite of the occasional [illegible] sight it cannot be considered [illegible] profit to those with serious [illegible] in either literary history or



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CAMPAIGN BLUES

MAX HASTINGS: *America 1968: The Fire This Time.* 191pp. Gollancz. 35s.

America 1968: The Fire This Time is the first book of a very young man and many, but not all, of its merits come from Mr. Max Hastings's youth and innocence. So, of course, do some of the few and not too serious faults. But more of the merits come from the vigilance, commitment, intelligence of the young author; and that he came away from his year in the United States depressed and alarmed is to his credit, for other visitors to that disturbed country in that year, with far more experience of it than has Mr. Hastings, left it depressed and alarmed. Perhaps not as depressed and alarmed as was natural after the debacle of the Chicago Convention, but almost ready to agree with the quotation from an old spiritual *via* Mr. James Baldwin: it may be "the fire this time".

First of all, Mr. Hastings, like most foreign and many native observers, was horrified at the cult of violence. The military preparations for a civil war are well under way or for a *jacquerie* in which the victims will be the rebelling or attacked Negroes of urban ghettoes. Like Gerald Priestland, Mr. Hastings is bitterly hostile to the American police, but they are better than the National Guard, often a less disciplined version of the Ulster B Specials and, in the opinion of many, many Americans, a funkhole for avoiding the draft. Then Mr. Hastings is horrified by the exaggerated panic of the whites, by the psychological state of the Confederacy, by the mixture of bad conscience and of impatience with the rebellious Blacks that marks so much of the quondam liberal establishment. But Mr. Hastings is too intelligent not to have his doubts about much, perhaps most of the Negro leadership, of Martin Luther King's successor, Mr. Ralph Abernathy, and of the more extravagant militants who may believe less in their panacea of violence than do their more credulous listeners.

Then Mr. Hastings was disillusioned by the workings of the political system. The problem of a national presidential primary and of a consequent shortening of the campaign is stated rather than solved, but the massive abstention that was feared, or hoped for, did not happen. The old political order was very sick but not yet dead or, possibly, even dying.

Mr. Hastings, in covering the campaign, saw a lot of the candidates and did not really like any of them. In different ways, Mr. Nixon and Mr. Humphrey were beneath his contempt, and no more than anybody else did Mr. Hastings foresee Mr. Humphrey's nearly successful campaign which has suggested to many less enthusiastic observers than Mr. Rusher of *The National Review* that it is too early for the new administration to assume that

The World's great age begins anew
The Goldwater years return.

Mr. Hastings saw a lot of the Kennedy campaign and did not like it either, though he notes the magical charisma of "Bobby" among the poor. But more interesting is Mr. Hastings's slow disillusionment with Senator McCarthy. "Gene" kept his "cool" too long and not only over Czechoslovakia; the Senator from the great hunting state of Minnesota refused to be rushed into supporting the "panic" cry for gun-control legislation. If the United States needed a very philosophical and intelligent Coolidge for these troubled times, he was the man.

There are drawbacks to the rapid going over of a vast country even by a very bright young man in a few months. It is not so much a matter of errors in detail. (Senator Thurmond does not, *not*, come from North Carolina.) The sketch map is so bad as to be worse than useless, and some of the judgments are peremptory and wrong. You don't have to wait till the next day to get *The Wall Street Journal* in Chicago. That most admirable paper is printed in eight different American cities in local editions. It is, *mutatis mutandis*, like *The Daily Express*, which is available in a local edition printed in Glasgow as soon as it is in London. (*The Daily Express* and *The Times* are Mr. Hastings's examples of the great national dailies which, to its loss, the United States lacks.) American television deserves most of what is said about it, but has it any greater sin of omission to its discredit than the treatment of President Kennedy's death by the B.B.C.? And if all is a cultural void between New York and San Francisco, one might suggest to Mr. Hastings that he has not got around enough—in England—and his one year at Oxford hasn't given him an adequate background to discuss, even briefly, American higher education. But *America 1968* is a book full of attractive passion, and one can only hope that when Mr. Hastings next visits what was once God's Country, he can give it a better report than he was able to give it in 1968.

BEATING THE BOMB

JEROME D. FRANK: *Sanity and Survival.* 330pp. Barrie and Rockliff: The Cresset Press. £2.

The aim of *Sanity and Survival* is to have a share in preventing the destruction of civilization or the human race by nuclear war. It is serious and sometimes inclined to be solemn.

Dr. Frank hopes that it might be possible to educate people for peace. This should start by parents avoiding corporal punishment or deprivation. He believes this would decrease the child's tendency to violence and aggression, though he admits that it is not known whether children brought up in this way are really less aggressive. Mass media should also do their part in changing from glorifying acts of violence to giving more emphasis to peace heroes. Lectures to students on the futility of war and the importance of the world community, together with activities like those of the American Peace Corps, are altogether likely to reduce the propensity for violence. Dr. Frank cannot be described as sanguine but he regards the problem as so urgent that every step should be taken that can be taken towards the goal of avoiding the nuclear conflict, because each nuclear power is faced with the extraordinary task of convincing the other that in a showdown it would prefer a nuclear exchange to yielding, while at the same time knowing, and knowing that the other knows, that after a nuclear exchange each would probably be worse off than if it had yielded.

Technological advances will put the nuclear bomb into the hands of an increasing number of nations with the danger of a nuclear war starting becoming more and more likely. One chapter is devoted to the unintentional or unauthorized aggressive act, including the problem of how to deal with a head of government whose health, particularly mental health, is failing. This question is one of which many people have been made more aware by the recent discussion of Lord Moran's book and his opinion on Churchill's judgment.

Dr. Frank quotes very interesting

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STATE VERSUS SOCIETY

E. H. Carr: *1917: Before and After.* 178pp. Macmillan. 36s.

Eyebrows are likely to be raised both in Russia and in the West at the title which Mr. Carr has given to the central essay of his latest book of essays. He calls it "The Bolshevik Utopia". Russian scholars the few who may see it—will reel back at the thought that the realist and severely analytical Mr. Carr had suddenly fallen for the Utopian heresy. Westerners may for a few wild moments toy with the fancy that he has just as suddenly become savagely satirical and is writing of the Bolshevik Utopia as others have written of the Workers' Paradise.

Both sides may compose themselves. Mr. Carr may have changed his views, but not so much as all that. He may be less obsessed with the validity of power, he may not delve so much into virtues of organization, he may give freer rein to ideas as ideas. But in this case the essay's title indicates that he is simply exploring the remarkably few preconceptions which Lenin and other Bolsheviks entertained about the final form of the society which they were building. In so doing Mr. Carr writes a highly significant, illuminating and broad-ranging essay. Incidentally it is the one essay in the book that is hitherto unpublished. Somewhat extended, it will be the preface to a Pelican Classics edition of Bukharin and Preobrazhensky's *The A.B.C. of Communism*, to appear shortly.

What makes it especially significant is that Mr. Carr, in tracing the lines of Lenin's decidedly misty picture of the future, faces the question of what has happened to the hopes and premises on which the Soviet state was founded. What has become of the first fine visions of a new form of democracy? His answer is confined mainly to the field of political philosophy, but none need grumble as a consequence.

One of the more obvious things about Russia is that the state shows no signs at all of withering away. But, if anyone is puzzled at that, he has to ask what Engels, Lenin, and the others meant by the state which was so conveniently to disappear.

Mr. Carr, both in this and other essays, goes back to the nineteenth-century dichotomy between state and society. The state was to interfere as little as possible with the impartial and magisterial working of economic laws. The state was a political conception and therefore bad. Society was an economic conception and therefore good. The state had a task of administration and coercion, particularly when different social classes were opposed to each other. But when a classless society came about then clearly the mainly coercive state, as Marx foresaw, would be left without any worthwhile work to do. It would let society take over. It could let society get on with the job of production and mutual help, and at the most it could give judicious support in the machinery of production. It would remain very much in the background.

Various pretexts are put forward to explain why the opposite has happened in Russia. It is blamed on capitalist encirclement, the wars, survivals of capitalist habits of mind in the people, Stalin's dictatorship, and (common to most advanced countries) the complexity and size of modern industry that requires not only massive state support but also state control.

Mr. Carr, however, lays stress on another element in the dilemma. Russian society became very largely of one class; but how, in ideological terms, could one reconcile the dual function of the worker as ruler and ruled, or sovereign and subject of the dictatorship of the proletariat? This duality was never satisfactorily defined. Critics could base themselves on the rights of the individual; but the orthodox could reply that, if there were only one class, and if members of the same had by definition the same interests, anyone claiming separate rights was really opposing the interests of the other members of the class and must be judged inimical.

In other words, putting a nice gloss on it, a citizen can be expected to render the workers' state and its organs the same loyalty that a worker in a capitalist country is expected to give to his trade union. In both cases the individual is deemed to be best serving his own interests by backing the corporate organization, not in going off on his own. He works through and not against the organization. More bleakly, what was sought in the Bolshevik revolution was a new freedom and new rights for the working class as a collective whole, not new individual freedom and new individual rights for each citizen, as in the French revolution.

When writing his *A.B.C.* soon after the revolution, Bukharin sincerely believed in the ideological explanation and justification for the labour laws and security measures that were applied. But harsher regulations were soon to be introduced, and the notional new freedom and new rights for the workers and peasants, even as collective wholes, were destroyed under Stalin.

Mr. Carr's other essays illustrate his intense concern to trace the ideological background to much that has happened. The first essay in the book, which he calls "The Russian Revolution: Its Place in History", might more fittingly be entitled, "Its Place in Political Philosophy". This elevated approach means that many unpleasant facts tend to be [illegible] by a kind of protective [illegible] into the landscape. Less [illegible] before, however. Mr. Carr [illegible] ride away from some of [illegible] but he is very well aware [illegible] going in Mr. Brezhnev's [illegible] rough. He is always a [illegible] fellow as he formulates [illegible] He draws easily from his [illegible] of reading. And he shows [illegible] he can enter into personal [illegible] essays on Chernyshevsky [illegible] Luxemburg and his brief [illegible] tribute to the late Isaac [illegible]

LENIN

Lenin: *Collected Works*, [illegible] Notebooks on the [illegible] Question, 1900-16. 50s [illegible] rence and Wishart. 18s.

The English translation of works, now nearing comple[illegible] finished with the speeches [illegible] lished writings, and it mer[illegible] the notebooks. The press[illegible] is devoted to notebooks on [illegible] rian question, all dating fr[illegible] the revolution and devot[illegible] exclusively to précis of boo[illegible] read, and to statistics, den[illegible] them. Operating within a r[illegible] tively narrow frame of [illegible] Lenin displays his usual [illegible] detail and persistence in [illegible] out the points which interest[illegible] is obviously a source book [illegible] etatists. But the general re[illegible] note the extreme importan[illegible] Lenin already in these yea[illegible] correctly attached to agra[illegible] lems, and the amazing ca[illegible] of one who was soon to [illegible] toy as a great man of a[illegible]

MOSCOW VERSUS THE UKRAINE

Vyacheslav Chornovil (Editor): *The Chornovil Papers.* 246pp. McGraw-Hill. £2 5s.

It is generally believed that one of the most violent of the Moscow hawks who advocated the Soviet invasion of Czechoslovakia last August was Pyotr Shelest, a member of the Moscow Politburo and head of the Ukrainian Communist Party. His great fear was that the spirit of independence shown by the Czechs since the previous January might well spread to the Ukraine, among whose young intellectuals strong "Away-from-Moscow" moods had been developing for several years. Some of them even liked to invoke the Soviet Constitution of 1936, under which each of the fifteen republics had the legal right to secede from the Soviet Union and declare itself an independent state. But Moscow's answer to such aspirations has been simply: "Just you try!" Any claims to greater (if not complete) national independence in the Ukraine, as elsewhere, are dismissed by the Moscow authorities as dangerous manifestations of a "bourgois nationalism".

There has been, in recent years, a very remarkable development in the Ukraine; if, in the past, Ukrainian "nationalism" was associated with all that was most reactionary, Fascist, pro-Nazi, anti-Russian, anti-Polish and anti-semitic in the country, there has lately developed in Kiev, Lvov, Odessa and other Ukrainian cities a liberal intelligentsia with aspirations for greater intellectual freedom who are increasingly hostile to the Russification of the Ukraine—carried out in a variety of ways described in *The Chornovil Papers*—as being entirely contrary to Lenin's nationalities policy. They feel even more strongly about the Moscow-directed police terror which, judging from *The Chornovil Papers*, became particularly violent in the Ukraine after the early months of 1965, that is, since Brezhnev replaced Khrushchev as head of the C.P.S.U.

Chornovil himself—born in 1938 and, until his arrest in 1967, a journalist and member of the staff of Lvov television—was arrested and deported after refusing to appear as a witness in one of the numerous secret trials, particularly of writers and other intellectuals, which have been going on in recent years in the Ukraine as also in Moscow, Leningrad and other places. He refused to give evidence on the ground that the secret trial was illegal in itself and that, under the arbitrary application of Article 62 of the Ukrainian Criminal Code, any expression of independent thought tended to be interpreted by the prosecution as a criminal conspiracy against the state and the social system.

The Chornovil Papers consists chiefly of the memoranda, petitions and other documents written by Chornovil himself and some twenty other Ukrainian intellectuals who have in recent years been deported to camps in the Mordvinian Autonomous Republic, which seems to have become the principal area for the post-Khrushchev concentration camps.

As both Professor Z. Brzezinski in his foreword, and Professor F. C. Baarghorn in his introduction point out, the nationalities problem is becoming an increasingly acute one in the Soviet Union, where Russian population scarcely exceeds 50 per cent. The "Away-from-Moscow" polycentrism—which has been manifesting itself not only in a vast and rich country like the Ukraine, with a population of more than forty millions, but also in Georgia, Armenia and even "backward" Muslim countries like Bashkiria, as well as in Leningrad, with its European and old anti-Moscow tradition—is one of the greatest nightmares of the Kremlin today. In a spirit completely contrary to Lenin's nationalities policy, it was Stalin who, at the end of the Second World War, declared the Russians to be the "best" of the peoples of the Soviet Union, thus giving them a kind of *Herrenvolk* status in relation to the other nations of the multinational country.

How, if ever, the non-Russian nationalities will acquire independence or at any rate a greater autonomy in relation to Moscow is one of the great historical questions of the next few decades.

For the present the prospects of the non-Russian nationalities being allowed to develop a "polycentrist" outlook are scarcely promising: for if such "polycentrism" in even a non-member of the Soviet Union like Czechoslovakia was intolerable to Moscow, one can imagine how many more tanks would be dispatched to Kiev, or Tbilisi, or Erevan if, by some miracle, the now Moscow-dominated Central Committees of the non-Russian republics of the Soviet Union were suddenly to elect [illegible] highest party post so many [illegible] of their own men who were [illegible] the national aspirations of [illegible] people, but would be totally [illegible] able to Moscow. Or is it [illegible] able that a more liberal lea[illegible] will, in a more or less [illegible] future, gain control of the C[illegible] itself and bring about a [illegible] Stalinization, both in the [illegible] in the ideological field? S[illegible] "Heirs of Stalin" (wholly [illegible] it seems, to what the peop[illegible] non-Russian territories of [illegible] Union, or of Poland, Czechos[illegible] or Rumania, or the French [illegible] lian communist parties [illegible] more determined than ever [illegible] a system under which Rus[illegible] Power, nationalism, but no [illegible] permissible.

Petite chronique franco-anglaise

action (akʃɔ̃), s.f. 1. (a) Action, act, f.-a, de marcher; the action, act, or walking. Homme d'a., man of action. (b) Action, deed, exploit. A. d'éclat, brilliant feat of arms. 2. (a) (i) A. sur qch., action, effect, on sth. (ii) A. sur qn, influence over, on. Exercer une action de notre a., events beyond our control. Sans a., ineffectual, ineffective. (b) A. de l'eau, du feu, etc., agency, effect, of water, fire, etc. (c) Action, motion, working, function, of machine, etc.). Suspendre l'a. d'une loi, to suspend the operation of a law. Hors d'a., out of action, out of gear. 3. (a) Action, gesture for orator, etc.). (b) Jur: Action. Scène qui retarde l'a., scene that delays the action. 4. Fin: Share; share-certificate. A. ordinaire, ordinary share. A. privilégiée, preference share. Compagnie par actions, joint-stock company. Les actions montent, baissent, his stock is going up, going down. 5. Jur: Action (lawsuit, trial, litigation); a. p. qn, to bring an action against so.; to sue so. 6. Mil: Action, fight, engagement.

Harrap's New Shorter French & English Dictionary (6 volumes)

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NAZIS ANCIENT AND MODERN

[illegible] Kalow: *The Shadow of Hitler.* 144pp. Rapp and Whiting. 35s.

[illegible] Goldston: *The Life and Death of Nazi Germany.* 224pp. Phoenix House. 30s.

[illegible] Russell of Liverpool.: *Return of the Swastika?* 197pp. Robert Hale. 30s.

[illegible] end of the 1950s, Herr Kalow [illegible] mented in the *Frankfurter All*[illegible]gine on the first concentration [illegible] hearings before German courts [illegible] which, half a generation after [illegible] discovery of Belsen, dented a [illegible] in the collective psyche: a [illegible] compounded of amnesia and [illegible] and-beams sophistry. Since [illegible] he has pondered deeply on the [illegible] conditions for Nazism in German [illegible] and culture, and in *The [illegible] of Hitler* he has pared his [illegible] down to 120 pages of closely-[illegible]ed—though occasionally ellip[illegible] argument. The result is a book [illegible] ed by sharp insight, and by [illegible] nature which is stimulating if not [illegible] ably persuasive.

[illegible] contention that Germany, due [illegible] the lack of a homogeneous elite [illegible] ed by the communistion gap [illegible] seen generals and bankers, not to [illegible] mention writers), has failed to evolve [illegible] ety in the true sense of the word [illegible] not be original, but Herr Kalow [illegible] it ominous topicality by indi[illegible] the parallel between Hinden[illegible] incomprehension of Thomas [illegible] and President Lübke's insensi[illegible] to Heinrich Böll.

[illegible] ning to Germany's "unresolved [illegible]", Herr Kalow argues that his [illegible] politicos can come to terms with [illegible] recent history neither by sup[illegible] nor by atonement—for not [illegible] the voluntary suicide of six [illegible] ex-Nazis could expiate [illegible] death of six million Jews—[illegible] only by making the past [illegible] of the present. This seem[illegible] unobjectionable, as does the [illegible] author's preoccupation with the need [illegible] demythologize politics: "Earth [illegible] makes a hell when politics are con[illegible] with religion." He is on less [illegible] ground, however, with his re[illegible] demand for the complete and [illegible] utter "deideologization" of politics, in support of which he adduces rather pat equations of the Allies' total surrender policy with Nazi totalitarianism. Carried away by the beauty of symmetry he even goes on to present the Americans' alleged millenary postwar expectations defeat of Nazism as redemption of the world [illegible] as a mirror-image of the Nazis' conception of themselves as redeemers of the world through genocide.

To turn from Gert Kalow's stimulating, if occasionally fanciful, cerebration to Robert Goldston's *Life and Death of Nazi Germany* is to exchange a dizzying chair-lift for a well-worn footpath along the same downward slope of human history. Mr. Goldston's attempt to compress the ramifications of the Nazi phenomenon within just over 200 pages deserves commendation: the 1933 to 1945 narrative—preceded by an orbital scan of German history from Tacitus to Thälmann—has pace and vigour and is constantly enlivened by well-chosen photographs and highly competent drawings.

Having said this, however, one cannot but express certain reservations about the book. Although oversimplification and omission must be tools of the popular historian's craft, they need to be applied with greater circumspection than Mr. Goldston at times exercises. Thus his thumbnail sketches of Hitler's original Munich circle include the bodyguard Ulrich Graf but omit the important *völkische* mystagogue Dietrich Eckart. (The mistranslation of the *Völkische Beobachter* as "Popular Observer", incidentally, is on a par with the Anglicization of Feuchtwanger's first name to Lionel and the description of Hindemith as Jewish.)

To move to matters of graver import: the author's assertion that "the actual murdering [of Jews] was carried out by psychopathic criminals" conflicts with the prominent place assorted academics, policemen with pension rights, &c., occupied among *Einsatzgruppen* personnel. Nor can the statement "Churchill and Roosevelt through their secret service agents tried desperately to buy, trade or negotiate for Jewish lives" be allowed to pass unchallenged.

Presumably what any but the most ingenuous readers of new books on Nazism look for is some explanation of the extraordinary hold the regime had on the German people, and here too Mr. Goldston proves an unreliable guide. To sum up the agrarian scene merely by reference to the hereditary farm law—thus omitting the facts of rural depopulation and the fancies of "Blut und Boden"—is as inadequate as explaining the labour situation in terms of low wages and barrack-square discipline balanced by the abolition of unemployment and the provision of "Kraft durch Freude" holidays. The third of the labour force employed in construction and engineering work earned boom wages, and an even larger segment responded warmly to the chimerical *Volk* community the Nazis were so adept at conjuring up.

Lord Russell of Liverpool's *Return of the Swastika?* thrusts the reader's nose into the kennel of "the bitch that's still on heat" that Brecht warned about in the last line of *Arturo Ui*. The former Deputy Judge Advocate General presents a lengthy almost self-perpetuating bill of indictment against the authorities (Allied as well as German) in charge of postwar denazification procedures. The *causes célèbres* quoted—Globke, Oberländer, Vialon, Krupp, Abs, Flick, &c.—read like the cast list for a projected Brechtian sequence entitled "Furcht und Elend des Vierten Reiches". In addition Lord Russell traces the N.P.D.'s startling growth from the party's baptismal ceremony at the Landsberg war criminals' cemetery to its entry into many state parliaments.

The fortunes of the N.P.D., however, are part of a complex, open-ended process, and Lord Russell seems to have paid the price of transgressing the boundary between journalism and historiography—he has been overtaken by events. This particular deficiency is, moreover, not simply a function of the time lag involved in book production; the whole work suffers from the author's tendency to trace the survival, or revival, of Nazi attitudes in postwar Germany without reference to wider issues.

Thus, in what purports to be a study of German nationalism, one looks in vain for the mere mention of the growth (and subsequent de Gaulle-inspired decline) of the European idea in the Federal Republic. A less obvious though possibly graver defect of the book—and one inherent in its very title—is the preoccupation with *déjà vu* manifestations of Fascism. Might von Thadden's threat to the viability of German democracy not be of a lesser order than that posed by press oligarchs or the Strauss idolators in the C.D.U./C.S.U.? It is an indication of Lord Russell's conditioned-reflex approach that he eschews any discussion, or even acknowledgment, of this possibility.

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SPIEGELUNGEN

Hans Dieter Jaene: *Der Spiegel: Ein deutsches Nachrichten-Magazin.* 128pp. Frankfurt: Fischer Bücherei. Distributed by Barmerlea Book Sales. 6s. 6d.

Erich Kuby (Editor): *Facsimile Querschnitt durch den Spiegel.* 208pp. Munich: Scherz. DM 24.80.

Dieter Just: *Der Spiegel: Arbeitsweise, Inhalt, Wirkung.* 214pp. Hanover: Verlag für Literatur und Zeitgeschehen. DM 11.80.

Hans Dieter Jaene, who was on the staff of *Der Spiegel* for almost twenty years (and near the top of the hierarchy when he turned free-lance in mid-1966), gives in *Der Spiegel - Ein deutsches Nachrichten-Magazin* an insider's chapter-a-day account of a typical week in the life of the magazine—a six-day week chosen at random, the end-product of which was the issue dated October 23, 1967. Four intercalated chapters centring on names associated with this remarkable West German weekly (notably Rudolf Augstein and Hans Detlev Becker) present supplementary data about its origins, development, procedures and policies. The author leaves it to others, including Erich Kuby and Dieter Just, to analyse its effects. He tells his story in a chatty, anecdotal, at times waspish manner reminiscent of his subject, and at the end of it all one wishes he had said more. There certainly *is* more to the making of the issue in question than Herr Jaene discloses—and to the men with whom he worked for so long. But perhaps this is not his last word on *Der Spiegel*, and such insights as he does provide (for instance, into prevailing standards of precision, presentation, *Spiegel*-worthiness) are well worth having.

The *Facsimile Querschnitt durch den Spiegel* concentrates on the political line(s) taken by Herr Augstein's weekly, from its inception under British auspices in 1946 (title: *Diese Woche*) until early 1967. Erich Kuby (a former contributor who, according to Herr Jaene, is engaged in a vain but constant quest for the political and ideological roots from which the magazine draws strength) introduces his 170-page hugeliany with a philippic against his source material and its makers, a [illegible] simile series devoted to publications from the past (such as *Kladderadatsch, Völkischer Beobachter*). A number of the articles reproduced are, inevitably, incomplete—indeed some of them are cut off in mid-sentence—but help is frequently at hand, in the introductory section, in the form of explanatory notes by the necrologist's assistant.

The burden of Herr Kuby's complaint appears to be twofold: first, that right from the beginning *Der Spiegel* has distorted reality by confusing it with mere facts. (Herr Augstein did not go to university, succumbed to the *Fakten-Ideologie* of the immediate postwar period, and his work for the magazine has allegedly retarded his development by twenty years.) Secondly, that since the *Spiegel* affair (1962-66) the magazine has sold out to its increased readership, has become tame, an accomplice of established power, an opponent of opposition. As for the affair itself, *Der Spiegel*'s view of it as a success for democracy is seen as a victory for authoritarianism in the Federal Republic: *Der Spiegel* failed to realize that as long as the system which made the affair possible remains unchanged, such events could recur at any time. Other charges are that the magazine keeps its opinions to itself (witness the absence of editorial comment on contributions by various named writers), that it idolizes the United States and therefore gives inadequate coverage to the war in Vietnam and so on. Herr Kuby's aversion to facts is reflected in the excerpted evidence which in the excerpted evidence which in the introduction: the facfollows his introduction: the facsimile coverage of the points criticized is thin (for instance Herr Augstein's comments on the end of the *Spiegel* affair, in the issue dated August 9, 1966, are not reproduced; [illegible] there is no way of telling that [illegible]

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The grains of truth in Herr Kuby's tirade (for example that *Der Spiegel* has become less aggressive in recent years, a shade middle-aged) are commonly acknowledged. By "Dr. spieg", Just, for instance (the joke appears in *Der Spiegel*, July 25, 1966). Dr. Just's detailed and, by contrast, breathtakingly dispassionate study *Der Spiegel: Arbeitsweise, Inhalt, Wirkung*, based on his 1965 doctoral thesis, is the book to turn to for factual information about *Der Spiegel* as a whole, particularly about (as the sub-title indicates) the way it was written and edited, the way it evolved, and the influence it can be said to have exerted—until roughly the middle of 1966, when the author completed the bulk of his research. For a mere rank-and-file reader of *Der Spiegel* to criticize these assiduously founded findings would be presumptuous, and to list them would take too long. If Dr. Just had been able to dilute his material—much of which is statistical—with, say, a little of Herr Jaene's informality, he would have produced a better if longer read; but for those who don't wish to daily its could hardly have turned his talents to bet-

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BROTHERS

JOHN DIXON HUNT: *The Pre-Raphaelite Imagination 1848-1900.* 262pp. Routledge and Kegan Paul. £2 10s.

So infectious is the French measles with which Dr. Dixon Hunt is afflicted that one is reduced to saying that there is a *je ne sais quoi* about Pre-Raphaelite art (poetry and painting) easy to recognize but hard to define. Dr. Hunt tries isolating their symbolism, their pessimism, their fondness at once for realism and for myth, then settles for "their use of contemporary subjects, urban settings, concentrated description of mental processes" as tenets central to them and their legacy to the 1890s. But were these so unique and so new, and did they have any influence? Wordsworth wrote about the common man and devoted "The Prelude" to his own soul; Hood's "Bridge of Sighs" says more than "Jenny" on the subject of the town and its fallen women- and is perfectly illustrated by the river scene in Egg's "Past and Present" which is Victorian but not Pre-Raphaelite. Dr. Hunt does not look far enough back nor widely enough at the contemporary scene. He makes no mention of Meredith, whose "Love in the Valley", with its truth to natural detail and its concern for innocence is in all things Pre-Raphaelite. It is his "idle lordling" who has seduced the girl in "The Awakened Conscience". Swinburne, always counted as a Pre-Raphaelite on biographical grounds and because of Buchanan's attack, has really no claim: he does not keep his eye on the ball in his descriptions (except in seascape which he knew something about) and his preoccupations are not theirs. He belongs to the 1890s, not the P.R.B. Dr. Hunt does not refer to the painter who can provide a link, at least superficially, between the P.R.B. and Art Nouveau —Frederic Sandys: his women look to Rossetti, his flowers to de Feure.

Because a movement comes after another it does not necessarily follow it by any rules of cause and effect. Neither Dr. Hunt's analysis of the P.R.B. nor that of their influence on the 1890s and Art Nouveau is convincing. Holman Hunt, who remained faithful to the ideals of 1848 throughout his long life, would have none of it; nor would Ford Madox Ford. And if, as Dr. Hunt suggests in his illustrations, Beardsley's "Kiss of Judas" is meant to mock "La Pia", it is an odd way to pay a debt—and who is the manikin? Women had thick hair before Mrs. Morris and Fuseli had already made a fetish of it. The P.R.B. was a protest movement of the early Victorian era which flared up and faded out in less than five years; Rossetti himself, as its leader, dismissed it later as a boyish prank. If there were any descendants, the line goes through secondary disciples like Smetham and Inchbold who are still of the company, at a remove, John Brett, then, via Morris, Walter Crane and with him Ralph Caldecott and Kate Greenaway, going back to Alingham's fairies at the bottom of the garden and, alas, "Her First Sermon", but not to "The Carpenter's Shop" and "The Last of England": Imagination had declined into Fancy.

From his experience of American universities Dr. Hunt seems to have brought back the standards of the sophomore research paper out to secure a good grade by incorporating as many chunks of quotation as possible, undigested. Footnotes too frequently refer us *infra* and *supra*, and to sources not readily accessible (though the Morris Society Journals are missed), and there is a prevailing lack of discrimination. Simeon Solomon is quoted predominantly as a writer (his pictures could hardly be called "pallid") and the point of Max Beerbohm's Oxford Union cartoon is not taken. When Jowett asks what was to be done with the Grail the reference is not to Rossetti but to his own view that it was one of thirty-nine expendable articles. And it is disconcerting to be expected to be equally familiar with the work of "thorough-going realists like Moore, Crackanthorpe, D'Arcy, Dowson or Hardy". Which is the crew and which the passengers in that *galère*? And who is grandfather Frank Dixon with whom Pre-Raphaelites corresponded? Is he related to Canon R. W. Dixon, up at Pembroke with Burne-Jones, or to Ruskin's inspired cork-cutter?

A FATAL MARRIAGE

EDWARD MALINS: *Samuel Palmer's Italian Honeymoon.* 130pp. Oxford University Press. 35s.

CARLOS PEACOCK: *Samuel Palmer: Shoreham and After.* 144pp. John Baker. £3.

Mr. Edward Malins's short and charming *Samuel Palmer's Italian Honeymoon* is based upon family letters in the possession of Mrs. Linnell-Ivimy: Mr. Raymond Lister is editing the Samuel Palmer letters in this collection, newly come to light. Meanwhile Mr. Malins has extracted his period-piece from those exchanged between Palmer and his nineteen-year-old bride, Hannah (Anny) during their two years' honeymoon in Italy, and John Linnell—in whom Palmer had lost a good friend to gain an abominable father-in-law. The interest of this book is not confined to Palmer; it is a happy record of Italy as it was before the machine age, already eating into the pastoral world of England, crossed the Alps; a paradise for young artists and lovers of age-old beauty.

These letters were presumably available to Mr. Geoffrey Grigson when he wrote *Samuel Palmer: The Visionary Years* (1947); and if he did not use them it was presumably because he considered his case proved—that Palmer's brief period of greatness ended with his marriage, at the age of thirty-two: "Both Italy and the marriage were fatal." Though we may sympathize with Mr. Malins's wish to prove Mr. Grigson wrong—Mr. Malins's pains to be just to Linnell, domineering and insensitive and abnormally (by modern though perhaps not by Victorian standards) attached to his daughter—the truth is inescapable. Not even the Alps could put the young couple out of the reach of Linnell's tyranny; Robert and Elizabeth Barrett Browning never revisited Wimpole Street; but Palmer and Anny, dutiful and Christian, were defeated from the outset.

Mr. Malins may not have altered the picture so far as Palmer is concerned, but he does paint a charming picture of Anny: if the marriage failed it was not her fault. But he does not mention—and neither does Mr. Peacock, in the second of these books (though Mr. Grigson did so)—that Palmer at Shoreham had been deeply in love, probably with the sister of another of the "Shoreham Ancients", Frederick Tatham. His marriage, though it might have been happy enough, was not inspired by the kind and quality of feeling that had transfigured the "valley of vision", Palmer had lost more than the inspiring friendship of William Blake, and in Italy he seems curiously out of the picture: while Anny—happy, industrious, working every day copying the Raphaels in the Vatican *loggia* is very much "there". At Shoreham Palmer had not only been one among a group of talented painters and dreamers, he had also been the inspirer, the central figure: in Italy he was not in his element.

At Shoreham, George Richmond looked up to Palmer and was under the spell of his talents; in Rome, the Richmonds (travelling companions of the Palmers) rose to social and financial success in the aristocratic English colony of Rome, while the Palmers were not asked to the parties. A. H. Palmer blamed Richmond for not doing more for his friend: but the truth is that no "introductions" would have made a misfit fit. Palmer, trying to paint for the Roman market (in such time as he could spare from the endless copying exacted from him and Anny by the never-absent Linnell) pleased neither the market nor himself.

Mr. Grigson thinks the light of Italy did not suit his English eye; Mr. Malins has chosen, with great taste, from Palmer's Italian landscapes in the hope of proving otherwise: but with few exceptions his water-colour drawings of Roman scenes might have been the work of any of half a dozen good painters of the day. While Edward Lear (whom the Palmers met from time to time in Italy) found himself in Mediterranean landscape, Palmer lost himself. The honeymoon was an interlude of only relative happiness.

Mr. Peacock's *Samuel Palmer: Shoreham and After* has some admirable colour-plates, including her from the later period previously reproduced. But one feels that Mr. Grigson only confirmed by comp Palmer's later with his earl Both Mr. Peacock and M do full justice to the late especially the illustration to but the fact remains. Mr. h long biographical introduc in the whole of Palmer's Grigson stopped after W But neither Mr. Peacock nor respects) Mr. Malins writes fo a full background of detailed ledge of literature and histo Mr. Grigson. Only Mr. Grig due weight to the political in England in which Palmer and a high Churchman, s struction of the pastoral Er had loved, and whose last illuminated his paintings. Le liberal movement of was the triumph of the bin hyaenas", and the trial revolution (as fe Satanic). The return from London was traumatic for other than personal: all th loved and stood for was de

Mr. Peacock's narrative (plenty of misprints) is a l love, but his background s and his comparisons for the irrelevant. Palmer was a de and a deeply religious man: in the name of D. H. Lawre beside the point in writi devout and orthodox high man and a close student of P Palmer's Platonism Mr. W illuminating, especially in his of the symbolism of *The Tower* etching; but of the re kind of Palmer's Christia Grigson alone has the "fac

BLOWN BEAUTIES

GEOFFREY BEARD: *Modern Glass.* 160pp. Studio Vista. 25s. (Paperback, 12s. 6d.).

Glass is intrinsically attractive—there is no need to be a connoisseur to delight in the colour and sparkle of a piece of glass, however uninspired in its form, glimpsed in a shop window. Perhaps this explains partly why we, in this country, seem to be content with the conventional and uninspired wares that our shops offer us in the way of ornaments for our homes, as well as glass for our tables. If Mr. Beard's small book on *Modern Glass* serves to whet our appetites for glass of real beauty, or to inspire our retailers to be more venturesome in their choosing of stock, it will be of great value indeed.

Certainly the glass industry in Britain needs every encouragement in its emergence from a slough of stale, re-hashed design. Very recently, three entirely new glasshouses have been established, two in England and one in Scotland, far from any of the old centres of glassmaking and each with a fresh and individual approach. In another context, there has been a new breakthrough for glass as a medium for the artist-craftsman, giving him scope for expression equivalent to that which studio potters have enjoyed for many decades.

In *Modern Glass* all these facts are duly reported, along with other recent developments at leading glasshouses throughout the world, together with information on the designers responsible for them. As one would expect from the title, the earlier twentieth century is briefly covered, with the main attention to the most recent decade, though in each case the historical background of the various national industries has also been sketched in. The excellent photographs are numerous enough to illustrate every main style and technical innovation particular to each glasshouse, and enable the reader to discern the regional traditions in glass-making which, surprisingly, are still apparent in spite of the great amount of cross-fertilization going on today.

Mr. Beard has dealt kindly with the British industry. In some cases he has had to show student works in the absence of worthwhile pieces coming from the industry. He has tried hard to cover up the very real paucity of well-designed English glass of this century. Perhaps this is the reason, although it does not justify it, for so much space, both in text and illustration, being given over to that nineteenth-century phenomenon, "Cameo Glass". Perhaps Mr. Beard was hoping to show that Britain has achieved some innovations, though it is difficult to see the connexion with the modern movement in glass design in any way.

Far more relevant, surely, would have been some account of the amazingly avant-garde glassware made by the Whitefriars factory in the 1890s and 1900s (and even as far back as the 1860s).

In spite of some awkwardness of style, and an occasional unclear passage, *Modern Glass* is full of information not obtainable in any other one source, and will be a valuable reference book for use today, as well as an important document for the future in which mid-century glass is intelligently recorded.

The Worshipful Society of Apothecaries, in collaboration with Guy's Hospital and the Royal College of Surgeons, has founded a Keats Memorial Lecture. The first lecture—on "Keats: The Man, Medicine and Poetry"—will be delivered by Lord Evans of Hungershall, at 5 p.m., on February 25, at the Royal College of Surgeons, Lincoln's Inn Fields, London, W.C.2.



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Poetry

DETECTIVES OF THE SPURIOUS

HAMILTON (Editor): *The Modern Poet.* Essays from *the Review.* 200pp. Macdonald. 35s.

...ish little magazines concerned ...poetry are today edited with an ...eclecticism which presupposes ...all approaches to poetry have ...merits. Any of them might ...the work of a Pop poet, or of ...n Ginsberg, or a newly-dis...ered poem by Edith Sitwell: any ...em, that is, except *the Review* ...Hamilton knows what he does ...like, and his magazine reflects ...o much a personal taste as a ...onal distaste for what may ...y be called romantic, lyrical ...rhetorical writing in the grand ...ner, and for all verse spun out of ...nal feeling, that attempt to ex... the world outside the poet. ...em should not *be* but *mean* ...be his motto, and the main ...re in any particular issue of *the ...ew* is likely to be a lengthy ...ination of a body of poetry that ...s to him meaningful. There ...been special numbers dealing ...T. S. Eliot, William Empson, ...1930s, and other special num... consisting of pamphlets contain...ees work by several poets. The ...e on the inside front cover is some... used as a pillory for certain ...ers, and Edward Lucie-Smith, ...Day-Lewis and others may be ...d in the stocks.

...ly quality and strictness of the ...ng give *the Review* its particu... flavour, although Mr. Hamilton's ...contributions are comparatively ...e. The basic purpose is to discuss ...ilable the best contemporary ...e, and in this selection from the ...ew issues the work of John ...man, William Empson, Roy ...Philip Larkin, Robert Lowell, ...Lewis and Marianne Moore ...ong others) is dealt with in long articles, with the addition of tape-recorded conversations in the cases of Empson and Lowell. The book includes also a discussion in which the "make it new" attitude of A. Alvarez is opposed to the suggestion of a return to some sort of Paterian aesthetician made by Donald Davie. Several of the contributors are young-ish members of English departments at universities (a circumlocution used to avoid *dons*, which some of them might consider a term of opprobrium), and none of the articles is less than sharply intelligent. There need be no dissent from Mr. Hamilton's modest claim that the work in the volume "ranks with the best poetry criticism of the last decade". Gathered together between covers, however, the total effect of these essays is one of indecision rather than clarity about poetic ends and means. Some of the writers seem to be struggling honourably to discover their own critical ideas rather than to possess them already.

The Alvarez-Davie discussion is a good example. We all know what Pater stood for and what Art for Art's Sake means, but what is Davie's new aestheticism? "What you are saying is, let's get back to Pater", Alvarez says, yet clearly Davie is not in favour of Paterian hedonism and is not concerned that poetry should burn with a hard gem-like flame. It turns out that he would like to use such a phrase as "the music of poetry" but feels uneasily debarred from doing so, and certainly this phrase (like Empson's remark elsewhere in the volume about one of his own poems: "I like it for the singing line quality") does not mean very much in itself: but the real conflict implied, between the idea that poetry may be some form of magical incantation and Alvarez's view, taken from Eliot, that "the only method is to be very intelligent", is never reached in the discussion. And if it is not reached it is because neither protagonist wishes to reach it, because neither speaks from a settled conviction about the relationship between poetry and society.

The feeling that poetry needs some kind of sanction which at present does not exist is strong in most of the contributors. It is unlikely that any of them would agree with Empson's formulation in his engagingly lighthearted conversation with Christopher Ricks, that some of Swinburne's early work, "though madly queer and morally most undesirable, is frightfully good poetry". Nor does any of the contributors show sympathy with the Marxist view that the creation of a poem is first of all a social event and that the poem itself should be thought of as a public object rather than a fragment from a private world. In fact they show no awareness that such a view exists.

These articles, then, are not the work of a group of critics sharing certain beliefs: they offer simply individual insights into the work of individual writers, and as such they vary considerably in tone and viewpoint. The most clear and coherent writing comes from John Fuller writing about Thom Gunn and Randall Jarrell, Francis Hope on the 1930s and on First World War poetry, Ian Hamilton himself on Robert Lowell, and Martin Dodsworth on Bernard Spencer and Marianne Moore. Upon the whole these are not only the most coherent essays, but also those that say the most valuable things. There could hardly be a better description of Gunn's early style than "a mixture of the Jacobean and the colloquial" or a more acute observation on the limits of his black leather jacket poems than that "the poet does not seem to be plainly enough saying what he wants to say".

Francis Hope's article on the 1930s makes many good points about the differences between the socialism of 1930s and that of 1960s writers, and the essay on Spencer, a 1930s poet, is remarkable for the perceptive sympathy shown for the work of a writer whose manner and concerns might have been thought very alien to a young critic. Graham Martin on Roy Fuller often shows insight into the origins of his work, but seems to lack the sympathy with his subject that brings the most genuine critical rewards, so that he undervalues or ignores the wit shown in much of Fuller's work. Wit, indeed, except of the Empsonic crossword puzzle kind, is not something that most of these critics care about in poetry, any more than they care for singing lines. Some of the other pieces, in particular the four articles by Colin Falck, are marred by the confused or evasive language in which they are written. Where John Fuller says that Gunn writes love poems, Mr. Falck calls them "reflections on interpersonal experience". And what is one to make of remarks like "all this, follows from the kind of total enterprise that modern poetry distinctively is" (in what way was unmodern poetry not a "total enterprise"?), or his observation that "the heavy thinking [John Berryman's poems] all contain has no lyrical centre to draw poetic meaning from"? How does a "lyrical centre" provide "poetic meaning", and how are both defined? It is a pity that editorial stringency was not exerted to make Mr. Falck express himself more intelligibly.

The collection as a whole is the best guide available to recent poetry, and it should be said that the articles do not by any means exhaust the good things in *the Review*—nothing is included, for example, from the excellent issue on Eliot. Yet for all their liveliness the essays express also the prevailing mood of the 1960s, an uncertainty that springs from the lack of a guiding ethic or aesthetic. In the circumstances a note of caution, a distrust of obvious merits (echoed in the handful of discreet, unexciting poems at the end of the book) was probably unavoidable. Such caution, naturally, has its limitations. The preference for the delicate but limited work of Bernard Spencer over the far more varied, subtle and ambitious poetry of Louis MacNeice shown in the 1930s number suggests a failure of editorial taste. On the whole, however, it would be wrong to express anything but gratitude for Mr. Hamilton's eagerness to detect the spurious. This is a quality likely to be no less necessary in the years ahead, whether the 1970s see a new poetic aestheticism or the new barbarism advocated rather casually by Mr. Falck as a counter to what he sees as the depressed humanism of Philip Larkin. It might even seem that one sort of barbarism, expressed in Liverpool poets, wandering minstrels, mantras at the Albert Hall, is already with us. It it should be triumphant in the 1970s, it is good to know that *the Review* will be there to comment on it.

ON THE ROOF OF THE TEMPLE

...GISSBERG: *Ankor Wat.* Fulcrum Press. 25s. ANSELM HOLLO: *The Coherences.* 54pp. Trigram Press. 30s. DESMOND O'GRADY: *The Dying Gaul.* 50pp. MacGibbon and Kee. 30s. DANIEL HOFFMAN: *Striking the Stones.* 86pp. Oxford University Press. 38s. 6d. PATRIC DICKINSON: *Selected Poems.* 132pp. Chatto and Windus. 25s.

...natural inspiration of the ...ent" which Allen Ginsberg was ...odizing about almost ten ...ago still seems to be the ...and substance of his work, to *Ankor Wat.* Not for him the ...line or the studied cadence: ...d, to follow the prose note at ...end of the book we might think ...haps we are meant to think) ...ich illustrious ancestors as ...ola Khan":

...ire text of this composition was ...n one night half sleeping and ...as transcription of passages of ...oness in the author's mind made ...ent by an injection of morphine-...ine in a hotel room in the town ...emeap adjacent to the ruins of ...e Wat. The passage incorporated ...otation marks was notes taken ...that day high on ganja (pot) on ...of the temple of Ankor Thom.

...there is a vision here, it is ...d or muddled, lost somewhere ...n the usual Ginsbergian sub... ...d periods and the merest ran... ...journal jotting:

...the Mekong delta, fled the 12,000 ...ary speaking but dog guts on the ...town aircooled streets,

...the Catinat Hotel, flushed my shit ...n the bathroom—

...it's a great deal more of this ...of the "Hebraic-Melvillian ...breath", and even when got ...such a handsome edition, with ...ndra Lawrence's superb photo... ...of Ankor Wat's ruins strangled ...ots and lianas, it hardly earns ...p. Ginsberg's reputation can ...surely be left to the gossip writers ...time magazine, who helped him, ...h a curious process of fascina... ...ood revulsion, into seeming an ...portant "figure.

...first glance, Anselm Hollo's ...poems might give an impression ...ing similarly random; but he is ...ther a more suave performer. ...mines being—what he no doubt ...d dread to be called—witty. Every ...sation attempt at the wake ...s a lightness of touch rare ...anglo-laters.

...this one

...long hair in

this morning
makes me smile:
it's yours.

This (just) comes off; but Mr. Hollo's whimsies grow boring and pretentious at length, as in the title poem. Again, the book seems too elegantly produced an artefact for such a slim talent, and though the blurb avers that Mr. Hollo's "influence on other writers here, in America and on the continent has often been stated", the notion is new, even startling, to at least one reader.

Desmond O'Grady has moved some way off from the rasping Poundianisms of his earlier book. *The Dark Edge of Europe*, but his voice still reflects too closely the special dialect of that school (Basil Bunting would be a senior example) for real conviction. The historical properties, the mythology, aren't properly focused: and the shifts and distractions in reading this long poem, with its thirty-three disparate parts, are considerable. Even when there is a unity within one of the sections the historicizing is too insistent:

a darkly massed caravan or horse,
oxen and swineherd with their shaft-
and the blackwheel. Again, from that
complex
Greece and the Balkans, the progress
of copper and bronze to the Danube
Later, with iron for weapons and
farming.
they surveyed the Atlantic and
settled . . .

Thank you, Glyn Daniel. "Exile, recollected experience, the fate of a conquering and ultimately conquered people"—these themes, suggested by the blurb as part of the substance of Mr. O'Grady's sequence, seem too inertly handled to do more than make dispirited and ambiguous signals.

The narrow confines of Daniel Hoffman's modest and mildly pleasant poems suggest, at first, more immediate rewards; but on re-reading they seem too easy: a book of graceful exercises, with a competent villanelle here, a polite gesture to William Carlos Williams there, and throughout a numbing lack of pressure. At his simplest—for example in "A Bringing of Bread, 1928"—the skill is all in getting the job done without pretensions; it seems indecent to ask why the poem got written at all. Nature and the Muse—recurrent themes with Mr. Hoffman—are handled with no more than routine attention, though "Muse-baby" (Mr. Hoffman's invented vocative) is luckily not yet an addition to the language.

There is something routine, too, about Patric Dickinson's poems, in the lessons they repeatedly draw from nature in ways that do nothing to change one's picture of the world. Yet many of them are saved, curiously, by a quality lacking in all the other poets in this batch: a sweetness of lyrical cadence which sometimes (as in Dowson, as in Rossetti) "carries" a poem so that the cliché situation, the threadbare language, are minimized. The closing stanzas of "On Dow Crag" show it—the buzzard, looking down on the moorland landscape,

Whose view is incomplete
Till he sees small and far
Like a toy at his feet,
Down on the western shore,
The beautiful cooling-towers
Of Calder Hall 'as strange
As Zimbabwe, as the powers
Of man to suffer change.

Nothing is individually remarkable here (the Calder Hall/Zimbabwe comparison is dubious fancy, the final line and a half a dim stereotype), but Mr. Dickinson has an ear for a tune and knows how to play it. And that is something to be grateful for.

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The Open Question

The under-educated are victims of their circumstances not of their chromosomes, or, to put it another way: "It is unjust and unwise to ascribe the adventitious hazards of nurture to alleged inherited defects." It is dismaying to trip over lumpish phraseology like this in the *Report of the Planning Committee of the Open University*, published last Monday (H.M.S.O., 4s.) and seconded on the same afternoon by a placid press conference. It is all very well shrugging off the pervading aridity of the report as inseparable from any planning document of this kind produced by a committee of nineteen, but it is so brutally far removed from the generous concept of an Open University that it must inflate doubts about whether this concept is not going to be realized into a mirthless simulacrum, minus the mellowed stone, red bricks or even plate-glass, of the academic institutions we have already, open or closed.

The Open University has lain ahead of us for years, first as an unusually golden rumour, then as a political promise: present plans are that it should take to the wavebands in 1971, so that, all being well, the first B.A.(Arts should be among us late in 1974. In its report the Planning Committee justifies the enterprise by extensive reference to the large numbers of people in this country who left school before they should have done their deprivation is also studied in the book by Professor Douglas and others which is reviewed opposite and is quoted in the report itself. Moreover, the planners have looked out some useful precedents to lean on, from countries like Japan, West Germany, Australia and Poland, where limited schemes are now working which involve non-residential further education and the use of radio or television.

But are we going to be forced to think of the University exclusively in the earnest terms invoked here, as a massive agency of compensation for shortcomings lower down the academic world? The report relaxes just enough to foresee that there will still be a need for this extra source of opportunity even once what it calls the "backlog" has been cleared. Yet the economic obsessions of the times have bitten deeply into its thinking, and such enrichment as the University is expected to provide seems to have been worked out purely in terms of hoisting people up the income ladder, or at least of churning out more and more graduates who, as we all know, are very good for the country.

An Open University geared to this philosophy is not going to look very much like what the dissenting students and teachers have been demanding in recent years in many countries besides this one. Their hope for universities without hierarchy or formality was extreme, but its idealism is attractive and many people more moderate than themselves would like to rely on a new university taking shape which might educate its students to defy derelict assumptions or institutions rather than rush blindly off to serve them at a higher salary than before.

There are sections of this report which will have radical educationists clutching for their protest kit. Paragraph 60, for example, introduces a real Stakhanovite whiff of the shop-floor:

> The programme of study after the foundation course is based on the breakdown of each line into a number of components. . . . The number of such components will initially be limited by the availability of broadcasting time to about four in each line. Each component will be made the subject of two courses, each of one year's duration and each counting as a credit.

Open University degrees will be awarded on a count of "credits", and students who cannot manage two credits on "foundation cou[rses] go no further; six credits [will ulti]mately be traded in for a p[ass de]gree, eight for an honours [degree]. The stark mathematics of [this] makes it sound more forbid[ding no] doubt than it will be in prac[tice, but] if ever there was a chance of [making] the conclusion of a university [course] less portentous either by ab[olishing] degrees or by making them [an op]tional target, then this was it.

If the Open University man[ages to] attract or, more important [from our] point, right-minded teacher[s and] programme planners, and if t[he] amount of printed material [to] go with radio, television and [corre]spondence courses is writte[n and] designed by the right people, [it] could please us all by rising above the poky utilitarian[ism...] would maintain it at the [in]dispensable extra.

One heartening necessity [of its] organization is that comple[te cen]tralization is out of the que[stion. It] is pleasing to learn from the [report] that the nearest thing to an [Alma] Mater should be the B.B.C.'s [Alexan]dra Palace and that it will [divide] into regions. This should b[e good] for local radio, local library [services] and worthy cultural bodies [at pre]sent starved of serious consid[eration].

Monday's press conference [spent] more time on details of the University's prospective orga[nization] than on arguing its philosop[hy, and] the word "feedback" was us[ed, jus]tifiably, to describe its [origi]nality in educational terms, [namely] that it should exist in a state [of per]petual modification to suit [its stu]dents. It is an appropriate [hope], therefore, that if the Open Uni[versity] really does its job and opens up thousands of extra minds, [its] motives and methods may be [made] flexible by the ginger group [it has] itself created--its own alumni.

Commentary

What Shakespeare plays did Freud see in Vienna? In his (deliberately) ambiguously titled paper on "Freud's Reading of Shakespeare" before the medical section of the British Psychological Society in London last Wednesday, Mr. Victor Kanter cited the view of Freud's biographer that he would go to the theatre in Vienna when there was a Mozart opera or a play by Shakespeare, but said that his own inquiries had so far failed to substantiate this. It would be interesting to know the facts, because in later life Freud came to believe that Oxford had written the plays, having been converted to this view by J. Thomas Looney's "*Shakespeare*" *Identified*, a book which he came across in 1926 and was given as a birthday present by a certain Professor van Roth in 1928. Going through his library at 20 Maresfield Gardens, Hampstead, Mr. Kanter, an English scholar turned psychoanalyst, found that, besides a German (1867) and an English (sixth edition of Dyce's 1857 text) Shakespeare, Freud owned eight works by "orthodox" scholars, including Lytton Strachey's *Elizabeth and Essex* (presented "with profound admiration" by the author), and no less than fourteen others by the unorthodox, mostly Oxfordians. This, of course, excludes any books which he left in Vienna.

If Freud had seen the plays in performance he ought to have been less easily convinced that they could not have been written by a mere actor. This view, held by Baconians as well as Oxfordians, originated, in Mr. Kanter's opinion, with nineteenth-century social snobbery; thus W. H. Smith's first statement of the Baconian case appeared in 1856, eight years after Thackeray's *Book of Snobs*, whose characters would certainly have agreed that such masterpieces could only have come from a member of the House of Lords. Why on earth did Freud of all people accept it? There must be some strong ambivalence to account for his seeming wish to demote such a father-figure, and Mr. Kanter (as a fellow-Jew) admitted his own personal block to be the character of Shylock. He had looked for references to Shylock in Freud's work. There were none, not even in Freud's paper on *The Theme of the Three Caskets*.

Two other amusing sidelights from this unusual piece of research. As Freud became more interested in Shakespearian authorship (in the last twenty years of his life), so the Shakespearian references in his own writings diminished. Mr. Kanter cited the view of Freud's follower Nunberg that this is because the early analysts, being short of real cases, had frequently to turn to characters from history or fiction; thus the shortage of live somnambulists drove them to discuss Lady Macbeth. Freud was also somewhat irritated in 1935 when James Strachey persuaded him to drop an approving reference to the unfortunately named Looney from the English edition of his *Autobiographical Study*. He insisted on keeping it in the American edition, arguing that readers there would not need this "narcissistic defence".

* * *

Many people now look upon the advent of a new academic periodical with a mixture of boredom and dismay. But Germanists who expect *Dimension* (published three times a year by the German department of the University of Texas) to consist of half a dozen ten-page articles on "possible influences" and "possible sources" will be disappointed or delighted, according to inclination.

Dimension consists, true to its subtitle "Contemporary German Arts and Letters", almost entirely of works—prose, poetry and drama—by current German authors. For once "contemporary" is justified: none of the items in the first two issues is more than a year or two old, some are previously unpublished, and if the standard of the first numbers is maintained it will be a great asset to amateur and professional Germanists. Among the contributors so far are Peter Handke (his *Publikumsbeschimpfung*), Reinhard Lettau (his brilliant story "Der Feind", now published by Hanser), Uwe Johnson, Christoph Meckel (poems and some delightful drawings) and Jurgen Becker (an extract from *Ränder*, reviewed in the *TLS* on January 9 this year). In addition there is a "Letter from Germany" and some more conventional literary criticism—essays on the *Hörspiel* and Heimito von Doderer have appeared so far.

Scholarly eyebrows may be raised at the provision of parallel translations in an "academic" periodical, but even if some of these leave something to be desired in fluency it is impossible to object to them if they spread knowledge of some of Germany's best young writers. It is to be hoped that *Dimension* has set a precedent in its refreshing emphasis on literature rather than criticism.

* * *

Musing recently on the ghastly devaluation not only of language but of the sincerity, idealism and humanitarianism which it has so often been used to express, we began to wonder when it was that politicians first began to have their speeches written for them. Wasn't this the turning-point in the decline of our linguistic currency, even more perhaps than the institution of the advertising copy-writer and the official spokesman? The nineteenth-century statesman (like Gladstone), who presumably uttered his own words, could only hoodwink himself, and that (on the whole) unconsciously: total cynics were rare. But as soon as subordinates started having to concoct impressive-sounding rhetoric for their masters such cynicism became much more common; it is a great deal easier (and funnier) to speak with somebody else's tongue in the cheek than with your own. So when did it all start? With Lloyd George, perhaps? We need some English Karl Kraus to go into this thoroughly, because nothing does more harm both politically and linguistically than the debasement of good intentions.

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Allen Lane The Penguin Press

Twenty years on

TRACING THE EFFECTS OF EDUCATION ON 4,720 CHILDREN BORN IN MARCH 1946

J. W. B. DOUGLAS with J. M. ROSS and H. R. SIMPSON: *All Our Future*. 240pp. Peter Davies. £2 2s.



[T]he study of a group of children born in one week in 1946, undertaken by Dr. J. W. B. [Dou]glas and since carried on by him [desp]ite great difficulties of organization and finance, is one of the few [piec]es of social research since the [war] which bears comparison with the [mast]erpieces of English sociology. It [is a] fascinating series of reports [and] a considerable achievement. [It] represents one of the few pieces [of] really hard contemporary knowledge available to the analyst of English society.

[I]n *All Our Future*, Dr. Douglas [and] his collaborators, J. M. Ross [and] H. R. Simpson, have produced [a bo]ok which is arguably better than [th]e which preceded it, and its findings are of considerable importance, [both] for future social research and [for] the development of social policy. [It is] heartening that the method which [w]as adopted—taking all or many [of a] group of children born in one [peri]od of time and following them [thro]ugh remorselessly, year after year—[wi]ll be continued, for other studies [have] since been mounted. Only thus [can] social change be accurately per[ceiv]ed and only thus can the func[tion]ing of the social services and other [social] forces be carefully traced. The [effort] required in organizing such a [stud]y is truly enormous, but the more things become identified as [valuabl]e contributions to knowledge, the [bette]r it will be. With the development [of th]e computer and the possibility of [stor]ing records of children centrally, [mu]ch more subtle and sophisticated [anal]ysis will be possible. In fact, this [stud]y might be called the last example [of] hand-made cohort analysis—in [futu]re everything will be heavily [me]chanized.

[O]ne sign of the difficulties which [Dr.] Douglas has had will be gauged [from] his first chapter on what has [happ]ened to the children whom he set [out t]o study. Dr. Douglas began by [taki]ng all the children born in the first [week] of March, 1946; he excluded [illeg]itimate children and twin or multiple births. He took all middle-class [and] all agricultural workers' children [and] one in four of manual workers' [child]ren. This gave him a sample of [5,362] children. To do a complete [surve]y, therefore, would have involved [some]thing like 17,000 children. In [much] of his work the statistics are pre[sented] as though all working-class [children] had been followed up, and [there is] of course a systematic bias [in the] sample towards underestimating social problems because of the [exclusi]on of illegitimate children. (It [may a]lso be worth pointing out that [th]e greater part of psychological [research] appears to centre on twins, [and chi]ldren studied by educational [psychol]ogists are presumably also ex[cluded].)

[*All O*]*ur Future*, like its predecessor [*H*]*ome and the School*, relies [heavily] upon school records and is [a s]tudy of the interaction of the home background, its school, [and its] response to school. Yet the [degree t]o which the study accurately [reflec]ts the experience of a com[plete ge]neration of children is further [reduc]ed by the fact that by 1962, [when th]e children were 16½ years old, [1,]00 of them appear to have left [the survey]. Thus this book repre[sents th]e records of 4,720 children. [Some o]f these failed to complete all of the tests and interviews [of th]e team of researchers: thus [3,]626 pupils gave full test in[formati]on, but there were a further [...] whom at least one group of [tests wa]s available. By comparing [his res]ults with national figures Dr. [Dougla]s was able to estimate some [of the r]esulting bias. It is small, but it [is a bia]s which tends to exaggerate [the suc]cess of the education system [rather t]han the opposite effects, since [the chi]ldren who have been exclu[ded, ei]ther because of the original [decision] to exclude illegitimate child[ren or o]f failure to complete the tests, [are likely to] be the poorer children with [more] problems.

[*Ho*]*me and the School* dealt [with the] experience of primary edu[cation a]nd the 11-plus. This book [takes the] group of children up to the [point th]at they leave school at 15, or [enter t]he sixth form. The authors[...]

[The gen]eral impression on looking back [on the p]rimary school education of this [group] of boys and girls is of unequal [opportu]nities stemming from deficien[cies in] the homes and the schools, and [from th]e illogical and patchy distribu[tion of] grammar and technical school [places]. Now that the members of this [group] have all left their secondary [schoo]ls earlier [...]he is examined. How far have our gloomy predictions been justified? And how far have the environmental influences acting on the development of the boys and girls at the first stage of their school careers been reinforced or attenuated by those acting at the next?

Generally speaking, what they seem to show is that attainment—what the children can actually *do* as a result of their education—tends to differ more widely between social groups than between measured intelligence. Or, to put it another way round, intelligence test results tend to converge and attainments tend to diverge from the average. This is true both for reading and for mathematics. One of the results of this divergence in attainment is that pupils of high ability from the working class tend to drop out from school (and from the streams which offer wider educational opportunity) at an earlier age than children from the middle class, and the authors seem to suggest that about one in twenty in working-class occupations now leaving school could have followed the route to higher administrative and professional jobs.

Here, of course, there is an assumption about the relationship between educational background and subsequent employment which remains to be tested, although in general the assertion of the authors could be supported by other evidence. The question that the authors ask is why so many able boys and girls left school at fifteen or sixteen. The answer, they say, is low ambitions on the part of themselves and their parents; they express doubts about the advent of the comprehensive school since they assert that the grammar school with its traditions and attitudes can tend to support the clever child with low motivation, coming from a home where academic things are not encouraged. They are certain that it is not that the children were, or felt themselves to be, less able than the tests suggested.

A similar result is found when boys and girls are compared: there is evidence that able girls stay on at school less than boys. By an ingenious series of medical tests the authors show earlier than boys, since the boys and girls who mature early do better in tests than those who mature late. Once more the authors attribute the difference between boys and girls to the aspirations of themselves and their parents. The girls whom they interviewed were also critical of their schools, both of the teachers and of the environment. And it may well be that the figures represent the different attitudes which men and women and boys and girls take towards educational qualifications and the labour market.

The authors then turn to the question of the effects of experience in selective schools on academic attainment. They find that while it is important for able children to be taught by graduates, most of the differences between schools attributed to the differences in qualifications of their teachers are actually the result of the fact that schools with the better qualified teachers also have more middle-class pupils. The authors cautiously say, however, that this relationship may not hold at the sixth-form level, where the importance of graduate teachers is probably greater. But once the schools have been statistically standardized there is striking evidence that upper-middle-class pupils improve rapidly in mathematics, while, relatively, children from the manual working class deteriorate.

But in other tests, as well as in mathematics, there are strong signs that the manual working-class children who go to the best schools, that is, the schools with the highest proportion of graduates on the teaching staff, do better. This is in apparent conflict with evidence of a more dubious kind which seeks to suggest that the ethos of the upper-middle-class type of school would be hostile to the clever working-class boy or girl. In fact, Dr. Douglas and his collaborators go so far as to say that it is the relative availability of grammar-school places throughout the country which determines whether or not many working-class children succeed at school. The early leavers, when themselves asked why they had done so, but in explaining why they had fairly heavy emphasis was put on dislike of homework and discipline.

Dr. Douglas's analysis of the secondary modern students is interesting. He points out that the secondary modern schools differed widely from one another in a way that the grammar schools did not. Further, such middle-class children as had entered the secondary modern school had parents who carefully chose good schools for them: good in terms of both environment and teaching. Thus the bad secondary modern schools tended to attract to themselves the real rejects of the social system. (Once more, evidence shows that transfer between selective and non-selective schools was negligible.) Even if middle-class children attend poor secondary modern schools, however, they still do better than the other pupils, and Dr. Douglas and his collaborators suggest that among the middle-class children attending secondary modern schools are some children for whom the primary schools had not worked well, and who had consequently "under-achieved". This deficiency the secondary schools made up; and the secondary schools' success manifested itself in decisions to stay on at school beyond the minimum leaving age. More, the good secondary modern schools tended to do better with their working-class pupils than the bad secondary modern schools, and this to a greater degree even than in the grammar schools. Thus, Dr. Douglas says, a good school can to some extent make up for the deficiency of the home.

When Dr. Douglas and his collaborators turned their attention to the independent schools they found striking evidence of the effectiveness of teaching in the public schools. They point out, like the recent Public Schools Commission report, that the schools are not comprehensive schools: they cater, on the whole, for a relatively high-ability group of middle-class pupils. But this is not true of the independent schools which cater for the less able boy, nor is it true of the independent schools for girls. Dr. Douglas's preliminary conclusion is that when the data about children in public schools and in good grammar schools are standardized for social background, there is hardly any evidence that the Headmaster's Conference boys do better:

> Our summary must be that it is too soon yet to make a final judgment on the independent and private schools even at O level, for some pupils still at school, and particularly those at the large public schools, may be planning to sit this examination at a later age. These are the schools that are able to plan for a slower stream sitting O levels one year later than is usual in the grammar schools, as well as an express stream taking them a year or more earlier. This is only possible in a school of a certain minimum size with a flexible organization. Indeed one of the advantages of the independent schools is that they are far freer than the maintained schools to try out new methods of organization and teaching.

This last comment may well not be as true now as it was. There is little evidence in the work about comprehensive schools because at the time when the studies were undertaken there were still relatively few of them. Evidence is, however, brought forward to suggest that the establishment of comprehensive schools will make relatively little difference to the findings about children's attainment in the selective system. There is some evidence that the comprehensive schools established early on are more successful than other schools in encouraging manual working-class pupils to stay on at school; whether this will be true of the ad hoc arrangements which have come into existence over the greater part of the country remains to be seen, and aspirations for further education may well be dampened by the comprehensive school.

Certainly, if Dr. Douglas's other findings are valid, the atmosphere and tone of the school and its attitude towards discipline and academic work will be very important. Indeed, one of the more depressing aspects of the comprehensive reform has been the fact that nowhere has it been preceded by a thorough in-service retraining of the teachers who are now forcibly "married" into the comprehensive schools. The evidence from Sweden strongly suggests that mixed-ability schools, and in particular mixed-ability classes, can ...

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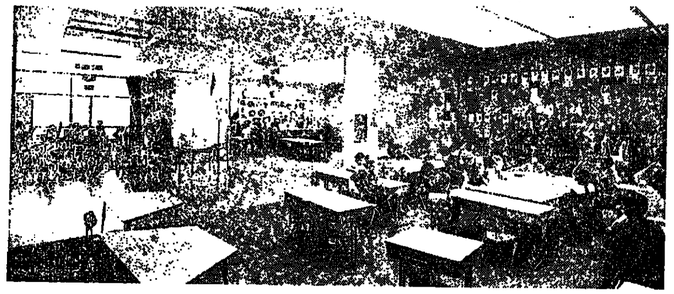
ceed only with highly individualized teaching and in English secondary schools there are few teachers capable of giving this kind of expert attention to their children.

Dr. Douglas's findings on coeducation suggest that for middle-class girl mixed grammar schools are superior, but that for manual working-class girls there is not the same strong evidence. On the other hand, there is a tendency in coeducational schools for girls to be directed towards typical "girl subjects", like domestic or clerical studies. Certainly in mixed schools the girls tend to be shunted away from science and mathematics. Again, Dr. Douglas is extremely cautious in his interpretation of the evidence, and properly so.

In his regional studies Dr. Douglas makes an important point: the apparent neglect of the north of England in educational terms, which manifests itself in the low rate of children staying on at school as compared with the south, is a reflection of the regional distribution of the middle class. Once data for the country have been standardized for social class and availability of selective schools there is little regional difference in what happens to a typical student. The south tends to have more selective schools and the manifestation of ability appears to be largely a function of the provision of opportunities through the provision of selective schools or of academic facilities in the comprehensive schools. Thus, those authorities which have put most of their resources into developing the secondary modern schools have succeeded in handicapping the working-class children and girls, and in not doing better for the less able working-class child.

In analysing the influence of the home on attainment at school, Dr. Douglas once again shows how crucial the attitude of parents is and, interestingly enough, this is not a function of the social class of the parents but rather of the extent to which they are expressing a middle-class attitude. That is to say, a figure like the old father and a forty-a-week father will, in 1968, tend to have the same attitudes towards education if they come from the same educational background. Their motivation is of course crucial but they themselves have some ability above the minimum they require likely to want it for their children. The nature of the home is very important, whether or not the father is absent or away, and Dr. Douglas promises a full study of the type of home which will be eagerly anxious.

All Our Future; of the effects of having sick parents, of the effects of family size, of the effects of deference; but enough has been said in this review to indicate that Douglas's line book will be required reading for all who are interested in the way in which a modern society functions, and it should be the basis of much educational discussion in the future.



To the Editor

"He Do the Police in Different Voices"

Sir,—Jocular Douglas Hewitt (January 23) has distorted Sloppy's role in *Our Mutual Friend*. He suggests that Eliot's use (in the *Waste Land* draft) of Sloppy's tag, "He Do the Police in Different Voices", might imply that Eliot's literature was sloppy, and that "though a good mimic, he could not understand what he mimicked". Very nice; but Sloppy was no fool (he was so named merely because he was born on a sloppy night). Dickens insists, too vigorously for modern taste, that this lively proletarian is not only virtuous but wise; his vernacular remarks are more truthful and understanding than the discourse of the learned.

Early in *Our Mutual Friend* we read of a Dust Contractor who lived in a hilly country entirely composed of dust. (Who shall inherit these dry mountains? "Codicil in the dust? No. Man drowned.") In this waste land a thief is persecuted at nights by a dustman with a broken, tied-up head, like a demon. In the chapter "Checkmate to the Friends Move" this bobgoblin triumphantly reveals himself as Sloppy, crying: "He never thought as I could sleep standing! . . . He never thought as I used to give Mrs. Higden the Police-news in different voices!" Sloppy is knowledgeable and efficient: his account of London life gives you the beauty of it not, maybe. Eliot's use of London speech is not so very different from Dickens's.

There are a host of tiny parallels and echoes: "The wind sawed and the sawdust whirled" in Dickens's "nipping Spring"; while dull shrubs felt they had been overpersuaded by the sun. Near the filthy river, where men's fish for corpses, stands the "Six Jolly Fellowship Porters": here the landlady gives each customer, personally, his time to leave; and a waterlogged body is inspected by Gentile and Jew. Death by water. There is torchlight red on sweaty faces, and Mr. Venus's shop is full of bones. As for modern social life; "Then goodbye and goodbye, and charming occasion worthy of the Golden Age, and more about the flitch of bacon and the like of that."

Far-fetched, this. Though a plausible imitation of a *Waste Land* section could be constructed with fragments of Dickens's novel, that would prove nothing. Nor would it be important if it did.

But I find I admire both works in a different way, since reading one after the other, noting the ways in which both writers express their troubled feelings about sex, death and money, the way they use Dust and Water as symbols. Incidentally, A. O. J. Cockshut, in his essay on *Our Mutual Friend*, wrote:

> I am not trying to invent an Anglo-Catholic Dickens, and if I were no one would believe in him. But to be impressed imaginatively by the symbolism associated with sacramental doctrines is an entirely different thing from accepting the doctrines themselves.

D. A. N. JONES.
19 Endymion Road, London, S.W.2.

"For Freedom"

Sir,—I am grateful to Stuart Hood (January 23) for at last setting out in no uncertain terms the objection to *For Freedom*. The decision to confer anonymity was taken after the anthology had been prepared and following several specific requests from the translators that living writers should not be named. One came from Scandinavia by way of a cable referring to one of the authors Stuart Hood names; this was followed by a letter stating that the author concerned was at present unwell and certainly in "no condition to take care of himself in the same way as Yevtushenko could". Another, whilst approving the idea of the anthology, did not wish to be named as he felt it could prejudice his travels to the U.S.S.R.

I decided that it would be impossible to become selective in anonymity and, therefore, took the simple decision that all pieces from living writers should not be attributed. Of course, I am well aware that the first and last items are by Yevtushenko and have been previously published and attributed to him—I published them! The same applies to *Babi Yar*. In fact all the translations are our copyright and none, to my knowledge, have appeared in any anthologies published elsewhere.

R. G. DAVIS-POYNTER.
3 Upper James Street, Golden Square, London, W.1.

Sir,—I was disturbed to read Martin Dewhirst's letter to you of December 26, in which he implies that the letter from the eighty-eight Russian writers protesting against the invasion of Czechoslovakia is a forgery.

I was handed the Russian original of this letter in eastern Europe by a leading Czechoslovak writer. He asked me to make it public. I duly did this, and the letter appeared first in *The Times* on September 17, 1968, and later in many foreign newspapers.

I trust the Czech who gave me the letter and cannot believe he would try to palm me off with a dud. Moreover, the language of the original is an excellent, thoroughly professional piece of writing. It shouts its authenticity. It is true that documents critical of Soviet policy sometimes turn out to be dubious, but in such cases the document is denounced by the Soviet press. The Russians are sensitive about such things. But the letter of the eighty-eight was not denounced.

If the letter is to be put in question, let it be with evidence, not with baseless insinuation. It is too important for that.

NICHOLAS BETHELL.
House of Lords, London, S.W.1.

The British Museum

Sir,—Mr. Bernard Naylor's letter (January 23) is as good an advertisement for the British Museum Society as one could hope for. It shows clearly how much we needed a channel through which to put the case, well understood by scholars, for keeping together the collections of antiquities, prints and drawings, and the Library. The Museum's evidence to the Dainton Committee, when it is published, will set out the argument in detail and will show that for twenty years the Trustees have in vain asked successive Governments to give them the site and the funds to develop the national library service which Mr. Naylor wants. We may hope that this particular problem is nearing a solution.

On the other fundamental problems concerning the Museum's future, the Trustees and the staff wish to have informed opinion more widely available to them than in the past. I hope Mr. Naylor will help us by joining the Society; and, if he will allow me, I should like as a small token of gratitude to pay his subscription.

May I take this chance to thank all your readers who have joined the Society on the strength of my article, and particularly to tell them how much their encouraging letters were appreciated?

ECCLES,
Chairman of the Trustees of the British Museum, The British Museum, London, W.C.1.

Sir,—As a regular user of both the Library and Manuscript Room of the British Museum I am, of course, in favour of the Society Lord Eccles writes about (January 16). I notice that no information is, however, readily available in the Museum itself, in the form of handouts or otherwise, and that the Enquiry Desk directed me to go to 7 Bedford Square to find out about the Society.

The Society will be able to sort out the nonsense that occurs when (as the other day) certain manuscripts are not available because of B.B.C. television spotlights in a gallery.

ION V. PEPPIR.
5 Lyndale Close, London, S.E.3.

Thomas Hardy and Horace Moule

Sir,—I wish to expostulate in the strongest possible terms against the subtitle given to my article "Thomas Hardy and Horace Moule a Vindication" (January 23). I did *not* head it with the subtitle "Vindication of a Suicide". This completely alters my meaning and intention, to highlight Moule's character with reference to an alleged intrusion in the private life of Hardy when they were both young; the emphasis on the former's tragic death was purposely played down. It now reads by your insertion as if I were attempting to exculpate Moule for taking his own life.

Furthermore, to write and publish this article has taken many years of negotiation of a delicate nature with Horace Moule's family. I have at all times wished not to pain any single member again here. Even if we are re we say we are not sure, how reflect on Moule? We kn Typhena and Hardy had bo in Dorchester in 1867, but th reason to suppose that Moule Hardy's cousin. And I cann it can most be thought disho for a man to have a mistress

Miss Hardy, saying that she grading Moule, then says he c suicide because he had been to a "lady of title", and cer had publicly disgraced her by much wine at dinner. Miss H this has hitherto remained sec wine at dinner is new to me, engagement has been known time I have a letter from R. L. Purdy, Hardy's bibliogr which he writes that he knew engagement to a lady of broken off . . .".

But Moule's broken engagement should before his death in 1 would, I suppose, have been ill to be a cause of his suicide) compatible with his having affair with Typhena between 1871. Not, surely, is the broken ment the only reason for his Miss Hardy says Miss Dea not investigate the circumstan ing Moule's extreme depressio his death, but we did. As re our book, the inquest was rec the London *Standard* of Septe 1873. His brother, Charles Mo Horace had been liable to fits of son for years, and had sought stimulants which sometimes tated him from doing his work. seemed to Horace to risk his po a poor law inspector. Horace h in the habit of talking about "for some years".

Seeking more information, I three members of the Moule fa H. C. C. Moule, of Henley-o Horace's nephew, wrote to me 1965, that his father, Charles, h in the next room when Horace mitted suicide. His letter co "Horace had great gifts as a c was, I believe, prevented from a degree, first at Oxford and Cambridge, by stiff mathematical quirements that were shortly to b final. This in my father's view the tragedy of his life." This d likely. Horace was reputed t best classicist of an academic He went up to Oxford at 18 and take his B.A. until he was took his Master's degree only year of his death.

I do not know that the precise bers of the Moule family felt, a Hardy does, that *Providence Hardy* cast a stain on Horace M

Sir,—Miss Evelyn Hardy says in her article "Thomas Hardy and Horace Moule" (January 23) that she wrote it to "remove an unworthy stain on his character that appeared some time ago" in *Providence and Mr. Hardy* (Hutchinson, 1966) by Lois Deacon and myself. Moule was only a small part of the book, and surely nothing we wrote could be any stain on his character. According to our interpretation, which, as we made clear, we put forward diffidently and as no more than an hypothesis, Moule and Typhena Sparks may have been close friends or lovers in London between 1869 and 1871. We argued the case for this as closely as we could, and there is no space to do it

Types to Come

Sir,—Mr. Moran (January 23) suggests that technical words are too im- tant to be left to the technicians ell: what advice can philologists the coining of new terms, once it been established that "the new , or the new meaning, fills a need in vocabulary" (Gowers)?

Moran complains that "inter- " means not only a bounding ce but also *any* sort of connexion een the parts of a computer sys- It is a pity, particularly for libra- when the same word is used dif- ly in different branches of science, own technicians can be trusted to terms they find too confusing. "interface" is used as a genetic for both simple and complicated

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LUTTERWORTH PRESS 4 Bouverie St., EC4

Swinburne and Mary Gordon

Sir,—T. A. J. Burnett's letter (January 23) on the possibility that Mary Gordon in some way shared Swinburne's interest in flagellation prompts me to go beyond my earlier letter (January 16), where I preferred to concentrate on other issues. The best supporting evidence I can offer is Mary's novel *Tenuy in Fight* (1893), which has so far eluded the scholars.

This book connects in interesting ways with Mary's earlier *Under Cliff* (1890), a novel with an Isle of Wight setting about love between a young lady and a Sandhurst cadet. The cadet looks remarkably like Swinburne, whose boyhood connexions seems an admirable economy: as in the case of other generic terms such as "house" one can use qualifying adjectives or more specialized words like "cottage" or "log investigator". One simply needs a little experience of houses or interfaces to appreciate the similarity of function between apparently different objects.

Mr. Moran's real complaint is, I think, that the jargon of one trade is inaccessible to practitioners of another: there is no cure for this, and all we can do is to strike a balance between brevity and descriptiveness. One can think of at least four ways of coining new terms:

(a) adapt the meaning of an existing word, like "interface".

(b) invent a new and arbitrary word, like "nylon".

(c) invent a new Greco-Latin word, like "television".

(d) use a group of words, like "extravehicular activity".

The dangers of (b) are obvious, and the examples, I have given of (c) and (d) are warnings in themselves, offending either the scholarly or the English ear (a less dignified term like "space-walking" would be in less risk of abbreviation to incomprehensible initials). Granted that the first rule in the game of word-making is "don't", can any other rules be recommended to those who find it necessary to break the first? Can your correspondents divert their attention from variant readings and deviant poets to consider the problem of coining new terms in an age of innovation?

P. BRADSHAW.
10 Park Gate Court, High Street, Hampton Hill, Middlesex.

"Mansfield Park"

Sir, My observations on Jane Austen's problematical reference to ordination in the letter which has recently been discussed (December 19, January 2, &c.), in the introduction which I wrote for the Everyman edition of *Mansfield Park* in 1963, were designed to discourage mis-application of this sentence; but they might have been more decisively expressed. In effect, neither her turn of phrase nor its context warrants the assumption that she was here referring to her intention as a novelist. It is, of course, important not to quote from memory, though many fine critics have done so: it is even more important not to miss the general tenor of this letter allusive, personal, intended for Cassandra, not for future literary historians.

MARY LASCELLES.
3 Stratfield Road, Oxford.

Perrault's Fairy Tales

Sir, Though I have not yet seen Marc Soriano's book on Perrault's *Contes*, the account given by your reviewer (January 16) seems to suggest that it contains little that is new. In the introduction to my Penguin Classics translation of the *Contes* (1957), I covered briefly, though at as much length as seemed warranted, all the points now mentioned by your reviewer except one, including the modern popularity of the Freudian interpretation. I would never claim this as a piece of original scholarship but merely as a statement of views current during the past two or three decades.

The question of disputed authorship was first raised, as far as I know, in an article by Marty-Laveaux in the *Revue d'histoire littéraire* in 1900. The rival claimant, Pierre Darmancour, has always been identified without question as Charles Perrault's third son. The most convincing theory, as now accepted, is that Perrault wrote the tales but allowed them to be attributed, for very plausible reasons, to his young son. Unless M. Soriano has fresh evidence, as of course he may have, a mere new hypothesis would hardly be enough to discredit this explanation.

Your reviewer does not mention a problem of the highest interest: the connexion, if any, between Perrault's work and the *Pentamerone* of Giambattista Basile, which contains the themes of four of the French writer's eight prose tales, though in very different versions. I do not know whether M. Soriano examines this problem, which has so far seemed insoluble, but if he does he will surely have noticed, for example, that Basile's Sleeping Beauty is seduced by the Prince in her sleep and becomes pregnant in the course of nature. All that is known of Perrault and his social environment would suggest that he was toning down this crude version for politer readers rather than attempting to modernize the story of an Immaculate Conception, which is marginal almost to the point of inexistence in this context. As for the "unhappy" ending of "Little Red Riding-Hood", I hope it is not frivolous to suggest that Perrault—and even more his son, if he was indeed part-author—felt a stronger affinity with wolves than with little girls. Though reprehensible and too palatable for Grimm, this would not be a unique position to adopt.

GEOFFREY BRERETON.
Church Farm House, Hersthonceux, Sussex.

[2] Our reviewer writes:—M. Soriano does indeed analyse the relation between Basile's *Pentamerone* and Perrault's work in his chapter on *La Belle au bois dormant*; he still suggests that the question of the Sleeping Beauty's pregnancy may have been affected by the *humanisme dévot* of the time. Dr. Brereton will find this discussed on pp.129-30 of the Soriano book, when eventually he comes to read it.

"Picasso: Theatre"

Sir, My attention has been called to the correspondence (January 23) concerning Mr. Douglas Cooper's book, *Picasso: Theatre*, and the reference to myself in your reviewer's note to Mr. Cooper's letter.

In order to put the record straight, may I say that both Mr. Cooper and your reviewer are partially right in what they say about the dance of the Managers in Satie's *Parade*. I was not present at the first performance, but from what Cocteau himself wrote at the time about the production it is clear that at *one moment*, at any rate, during the performance the Managers danced without music. At first the idea had been to make them vocal, but realizing that this would have been a mistake, Cocteau tells us (in his note on *Parade* in *Cock and Harlequin*):

> It was then that we substituted for the voices, the rhythm of footsteps in the silence. Nothing satisfied me so much as this silence and these stampings. Our mannikins quickly resembled those insects whose ferocious habits are exposed in films. Their dance was an organized accident, false steps which were prolonged and interchanged with the strictness of a fugue.

At the same time Mr. Cooper is wrong in suggesting that "whenever the Managers were on stage there was total musical silence"; the evidence of the score is there to refute him, and the music that accompanies the "Suprême effort et chute des Managers" is indeed a "frenzied dance" as I described it, with a clamorous orchestra playing *fortissimo* throughout.

ROLLO MYERS.
Cobden, 45 Queen Street, Eynsham, Oxford.

G. M. Hopkins

Sir,—It has been suggested that a society should be formed to further the understanding and appreciation of the life and works of Gerard Manley Hopkins. May I through your courtesy ask those interested to please write to either Rev. A. Thomas, S.J., St. Ignatius's Presbytery, 27 High Road, London, N.15, or to Tom Dunne, 115 Long Lane, Breightmet, Bolton, Lancashire?

NORMAN WHITE.
Department of English, University of Liverpool, Liverpool 3.

M. Bernard Cazes has written to point out that Condorcet did not, as may have been implied in our front-page article of January 16 on the *Encyclopédie*, contribute to the first edition, only to the

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Scotland

PANAMANIA

JOHN PREBBLE: *The Darien Disaster*. 366pp. Secker and Warburg. £2 2s.

The tragedy of Darien arose from a cross-fertilization between emotion and finance between the turbulence of popular Scottish nationalism at the end of the seventeenth century and the theory of credit at its primitive stage of evolution. It belongs, therefore, to both the history of financial and colonial enterprise and to a seminal passage in British political history which, among much else, includes the Treaty of Union.

It is remarkable that this extraordinary story never engaged the pen of Sir Walter Scott. Many of those who figure in it are ready-made for *Rob Roy* or *The Bride of Lammermoor*. How well, for instance, Scott would have handled the little-known sequel to the careers of some of the ridders of Glencoe, struggling to maintain Scotland's impossible colony on the Isthmus of Panama. But perhaps he rejected a subject which does little credit either to Scotland or to the individuals who took part. It is a tragedy without a hero, an unrelieved tale of misery, mismanagement and failure.

Mr. John Prebble has established himself as a chronicler of Scottish disaster: of the Tay Bridge failure, Culloden, Glencoe and the Clearances. In his latest book, *The Darien Disaster*, the ruling theme of a nation oppressed is as strongly marked as ever, and his concluding note makes it clear that in reminding us of Darien he is not unmindful of the present state of nationalist feeling. The villains of his piece are not the incompetent directors who sent thousands to their deaths, nor the quarrelsome leaders of the colonists themselves, but King William III and Secretary Vernon, who for reasons of domestic and international policy opposed the Company and its activities. His bias can be seen clearly in his repetition of Lockhart's allegation that Scottish consent to the Treaty of Union was purchased by English gold, as if this was an established fact of history; and by such an observation as "Scotland was to be England's buffoon for the next two hundred years" (from 1603).

Much research has undoubtedly gone into what is the first modern account of the colonial venture itself. The material is abundant and lends itself well to that style of detailed reconstruction in which Mr. Prebble specializes. Unfortunately one cannot quite tell where authority ends and historical imagination provides a touch, for although there is a bibliography there are no references, even for extended quotation. The writing is tense and picturesque, more of a scenario perhaps than a narrative, though it can have been far from easy to maintain the necessary tautness where the scene has to be shifted constantly from one side of the Atlantic to the other, and both present a consistent tale of misery.

It is in generalization, however, and in treatment of the wider context of events, that the school of historical scene-painters, of which Mr. Prebble is so capable an example, is most liable to criticism. Absorbed by the minutiae of detail and the dramatic effects of reconstruction in the foreground, the author is tempted to leave the background very much in black-and-white. The fact that throughout the life of the Scottish Company England was an ally of Spain, on whose territory Darien lay, is barely mentioned and is certainly not stressed as the root cause of William's coldness towards the enterprise; and the continental war is treated as a supreme irrelevance. The political forces at work in Scotland itself are submerged in picturesque and personal details about the politicians themselves. The English are represented as being nearly as malevolent in abandoning the enforcement of the Navigation Acts against Scotland (under the Treaty of Union) as in enforcing them to the detriment of the Darien venture. The arrangement by which the debts of the Company were paid off by the English Exchequer as part of the Union are recorded, but as if it also were a bribe, and with a preference for the "continued dream of a Scotland independent in government and independent in trade". It fits ill with the passage at the beginning of the book about the English protectionist system "hanging on Scotland's commerce like ignoble fetters".

It is a pity that so much patient research and so much vivid writing (though one must protest against the repeated use of the word "quixotic" in a meaning that seems to approximate to "ironical") should, in the words of Mr. Prebble himself, be associated with "events in Scotland today as source material". Darien is indeed, as he says in the same passage, a scar on the memory of the Scots, but it was a wound inflicted, like so many of its predecessors, by the obstinate maintenance of two nationalisms in the same island.

COMING CLEAN

GAVIN MAXWELL: *Raven Seek Thy Brother*. 210pp. Longmans. 30s.

Mr. Gavin Maxwell's account of the rise and fall of the house of Camusfearna, facing Skye on the Sound of Sleat, which he occupied from 1949, at first alone and then with an increasing number of animals and humans to look after them, turns out to be a trilogy. *Ring of Bright Water*, lifting him to success as a writer and fame as a lover of otters, surprised him by the intimacy it brought him with a wide circle of readers. In *The Rocks Remain*, which continued the story up to 1963, the brightness was beginning to fade. And now *Raven Seek Thy Brother* is, he says, specially written for the friends the first book won for him; he has to come clean for them among the ruins of a long adventure, however painful it may be for him and for them.

He chooses to cast the fall of his fortunes as a tale of doom. The stage is set in his opening pages. There, guarding Camusfearna, is a rowan tree, powerful for good and evil in Gaelic folk lore. It was the scene of "painful happenings" which had taken place many years before and which he now recollects as he reads the unpublished autobiography of the poetess with whom he had then "quarrelled violently".

She had always believed that she possessed great and terrible occult powers, and in that moment of hatred she had not doubted her ability to blight the years ahead of me. She had gone back to Camusfearna secretly by night. I pictured it now as a wild night of wind and sleet storm, roaring surf, and a witch's moon and she had put her hands upon the trunk of the rowan tree and with all the strength of her spirit she had cursed me saying, "Let him suffer as I am suffering". Then she had left, up over the bleak hillside. I put down the manuscript and stared at the coarse dark-green grass of the treed lawn, thinking how exactly the pattern of the last years had paralleled her blind desire for destruction.

Belief in witchcraft is not obligatory, even to those who come under Mr. Maxwell's spell when he writes of his animals. His response to sudden wealth was to expand his Camusfearna empire and buy two cottage properties attached to neighbouring lighthouses, with costly plans for their development. These projects were halted when his foot was trapped in an overturned car. The mischance of an infection during a routine operation to restore its circulation led to a dangerous illness and a long period of disablement just when he most needed physical activity to restore calm in himself and his surroundings. He was soon struggling to reorganize affairs and, in effect, to write himself out of the red.

From this point his record is almost hypochondriac: wild fears of lung cancer and tuberculosis sapped his nervous energy and affected his extraordinary capacities with his chosen animals. Mij and Teko, the otters of the title, had in them early days of Camusfearna been free to roam, to play and being trusted. This trust was broken when they turned to vicious savagery on those who had tended them and had to be watchfully confined in zoo-like enclosures. It is painful enough to face the sheer chaos of Camusfearna; there was real tragedy in the guilt of failure in paradise that its otters. Negotiations for the transfer to an unnamed zoo broke down; elaborate plans to build them in a special enclosure at Wembley are still in question when in late 1967 Mr. Maxwell returned for a last visit to Camusfearna and successfully set about recapturing the love and trust of both animals. This was only partly regained; but only briefly. In January, 1968, Camusfearna was destroyed by fire and Edal died.

A GIANT WORM?

F. W. HOLIDAY: *The Great Orm of Loch Ness*. 223pp. Faber and Faber. 30s.

The monster, if such there be, lurking in the depths of Loch Ness has had a very good run for men's money since they began to look for it nearly forty years ago. It has evaded capture with the greatest of ease: it has shown only fragments of its total length when seen cruising on the surface. On the other hand it has captured the summer headlines of the popular press and the momentary wonder of thousands: the believers who shudder at the abomination of their belief, the sceptics who close their minds behind a motley array of natural explanations—otters, sea birds, tree trunks, vegetable mats, almost any load of old rubbish. It is in fact a most perfect monster: the accounts that have been written about it have failed to dispel its entrenched monstrosity.

The Great Orm of Loch Ness is a good attempt to lift the whole matter to a more rational level and bring it within sight of a reasonable conclusion. Mr. Holiday is an amateur zoologist with a vivid and vigorous pen, a cool head, and a firm grip on scientific method. He saw a Great Orm in the pre-dawn of a still August morning in 1962:

> A dozen or so yards into the loch . . . an object made a sudden appearance. It was black and glistening and rounded and it projected about three feet above the surface. Instantly it plunged under again, violently, and produced an enormous upsurge of water. . . . Just below the surface I then made out a shape. It was thick in the middle and tapered towards the extremities. It was a sort of blackish grey in colour. To demonstrate that it was no trick of light-defraction it moved steadily from one side . . . to the other and then back again. When a chance puff of wind touched the surface it disappeared in a maze of ripples but when the water stilled it was always there. Its size . . . was between 40 and 45 feet long. No details were visible nor did any portion of it again break surface. It was simply an elongated shape of large size moving purposefully to and fro at the edge of deep water. . . . I knew now that the Orm was an objective reality, that its size had hardly been exaggerated and that it appeared to be an animal not known to science.

For him the hunt was on from that moment. To quicken it two things seemed necessary. The first was to break the inertia of the professional zoologists who had apparently decided that the Loch Ness phenomenon was beneath their notice as a field of research; in this he failed, though he gives their chief pundit a rough enough ride in some of his pages. The second was to replace the random watching and photographs of the past by systematic scanning with modern equipment over long periods from both shores of the loch: this was Phenomena Investigation Bureau was formed with American help, and began to operate in the mid-1960s, but with only moderate success.

In 1966 the watchers had a great stroke of luck when they received from a Chicago museum a paper describing a strange fossil. *Tullimonstrum gregarium*, which had been dug out of nearby coal deposits in large numbers since 1958. This animal, a segmented worm about one foot long, was so bizarre that the local zoologists had failed to place it in any of the accepted phyla. Yet when the American reconstruction of the animal was compared with a model drawn from the most reliable of the Loch Ness evidence the similarities—particularly of certain lateral organs whose function was entirely conjectural—were so striking as to leave Mr. Holiday in no doubt that the Great Orm and Tully's Worm were members of the same unknown inver-

tebrate family. The Loch Ness Orm was being turned into a worm.

Having established his theoretical base, Mr. Holiday turns to history and becomes a hunter. Why should we find a Great Orm a purely local haunt when in the past it may have spawned in any of the world's seas and rivers, and risen from its [illegible] and awe in humankind? The records, the folklore and legends of Britain and the Middle East show how they have abominations to be fitted into the Tully-Orm? All the while is highly conjectural. Holiday or someone else has to capture and study a giant worm which after all has only been seen once or twice on land in one interesting piece. But it looks as if the zoological Establishment may have to think again.

ROAD TO THE ISLES

W. H. MURRAY: *The Companion Guide to The West Highlands of Scotland*. 415pp. Collins. 36s.

It is not often that an author can aim at three different targets with one book and come close to a bull's eye on all of them. Mr. W. H. Murray's *Companion Guide to the West Highlands of Scotland* can be read as a prospectus of the countryside by the intending visitor planning his journey; it can be consulted as a guide book when one is actually on the ground; or it can be browsed over in retrospect to recall the pleasures of a holiday which is slowly fading from the memory.

The reader who has been to the Highlands before may find himself on the summit of Bealach na Bà on a sunny forenoon in May looking down on the blue hills of Raasay. Then he may be transported to the road beyond Salen on a mild November day with the autumn foliage still on the trees; Inverewe gardens in rhododendron time; Kylesku ferry in August with the hills looming through the mist as if they were stooping over the ferry-boat; Eigol in Skye on one of the finest days in a summer which will live in the West Highland memory for its months of unbroken sunshine and cloudless skies. Every page, almost every paragraph, evokes its own memory of the varied West Highland landscape in its rapidly changing moods.

Mr. Murray has discharged his other tasks with equal success. His well organized. He is a [illegible] painstaking guide and instructor in writing, it is true, is not impressive: there are no profoundly illuminating comments, and he is more interested in the places than the people who live in them, though in the footsteps he writes with understanding of the past of the Gael and advises on how to encourage the West Highlander to talk to them.

Though he praises the scenery, does not conceal the blemishes: the refreshing bluntness, and tenacity identifies Kinlochleven as the only village on two thousand miles of coastline; and he is only human in more tolerant of Campbeltown which he says it would be unfair just to describe as ugly, as indeed no one could call it fair. In passages he castigates the Forestry Commission for their monotony of their plantations and the blanketing of life from viewpoints. Rich men have their hobbies for beauty, he comments, but the Forestry Commission cares for nothing above profit and loss.

It may give Mr. Murray some satisfaction who feel like him, some of us know that in a dozen high schools over the next two years children will give a lead to their communities in trying to improve the appearance of their surroundings in a good [illegible]

REPUTATIONS: 5

Julian Grant Loses his Way

by Sylva Norman



Claude Houghton in 1926.

CLAUDE HOUGHTON'S novel, *Julian Grant Loses his Way*, was published during the prewar years of false prosperity, before discussing a forgotten novel written in a past era by an author now plunged in the temporary darkness that engulfs most writers after death, some introduction or re-introduction to its writer is essential. Claude Houghton died in 1961, but his productive apex was precisely in the troubled years of the 1930s and 40s when the world was moving to war, war and then enduring it. Houghton, possessed of a peculiar kind of vision, was several steps ahead of the immediate outlook, and in a sense "above the battle". As a result, fictional ideas held an urgency that was unusual in a popular storyteller. The novels did, in fact, stop short of sheer best-sellerdom. There was a veiled discomfort in them, a hint—to use a disqualified term—of significance, that came clear to the discerning individual but not to the hard-and-fast consumer of new books. His admirers, one might say, were a little of "quality". On the glamour side they included the late George, Duke of Kent (who knew one of his books almost off by heart and proved it in conversation), and the Czech president, Thomas Masaryk. If the Duke of Kent lacked, in his letters, a little of expression, this was more than made up for by those fellow-novelists who knew how to read Claude Houghton's work. In America Henry Miller, in England John Cowper Powys, wrote him long and enthusiastic epistles. Miller six quarto pages, 1942—said: "I want to put your books in everybody's hands. You are an awakener and how we all need to be awakened." Powys in 1951—with only one fully operative eye to direct his pen—wrote on a large, "I am simply hypnotized by your extraordinary power as a novelist", noted his "fine inspiration of the truest kind" and ended by signing himself "your aged fan". To another fan, P. G. Wodehouse, was a mutual admiration, for, as Houghton noted, "*his* books have been in them than many of his readers suspect".

In "more" he found in Wode-

house was the comic expanded to the universal. The "more" in his own novels, equally universal, was not comedy but a deep-pitched warning-note persisting underneath the breathless drama and suspense that gripped at surface level. The books, by those who faintly heard the foghorn, where generically labelled "psychological thrillers". Some element of mystery pertaining to character or behaviour might decline to be resolved on a material plane. This element was somehow married with the starkest realism, broadest humour, and a merciless portrayal of unredeemed humanity.

The word unredeemed gives something of a clue; under the surface lay a warm spiritual conviction of humanity's need to escape the menace of a world disaster. Man did have to be born again, not in some future island of the blessed but here and now, discovering the heaven that, as surely as the hell, exists within his being. It is Houghton's unliqueness, or a part of it, that the novelist in him did not begin to function until he had worked through an all-important "obstacle" that was really but few recognized it—their matrix.

As a young man, pondering on the root-identity of all religions, he had written, swiftly and half miraculously, night after night in a damp Chelsea basement, a series of essays called *The Kingdoms of the Spirit*. Each individual life, he argued, is one link in an eternal sequence operating outside time, outside religious tenets, outside mortality. Escaping from the "kingdom of Self" man can attain a spiritual reality. The culmination of that progress is the "Kingdom of Love".

This "act of worship" unlocked Houghton for his true vocation. He switched suddenly to novel-writing, but the idea, the inspiration, never left him. Under diverse ingenious plots and narratives it is still to be found, sometimes in an inverted sequence (as in the novel we are about to look at) where instead of regeneration the self goes steadily downward, into its personal purgatory or hell. At the end of this soul's journey is "the Night-mare Life-in-Death" who dieed and won the Ancient Mariner. From that doom, after existing with "a thousand thousand slimy things", it may be possible to escape.

The way Houghton matched his mysticism with an all-out realistic scene must remain a marvel. He had an uncanny aptitude for sketching shabby, half sozzled, truculent wastrels, volubly sordid, sponging on friend or stooge. Where he knocked up against these specimens is itself a mystery. Although I knew him personally my contact was a blinkered one, for like his Jonathan Scrivener and other leading characters he would present one aspect of himself, and that a different one, to each acquaintance. The single aspect was enjoyable—but the rest was darkness. I came to know more about the entire man only when it was too late to ask him questions.

* * *

So at last we come to the case of Julian Grant. The peculiarity of treatment here is that the second or spiritual level is so closely integrated with the plot that it must finally be made manifest. The symbolism or allegory meets the events of the story and these two strands, twisted together, form the climax of a gorgeously unconventional tale.

Julian Grant Loses his Way is Houghton's seventh novel, published by Heinemann in 1933. The manuscript, with most of his autograph papers, was acquired by the University of Texas Library in 1960. A note supplied at the time of purchase says that before writing the novel he had been studying occult and mystical literature: Swedenborg, Boehme, Eckhardt, Blake. It may be true, he comments, that "the height of which you are capable is the measure of the depths to which you can descend", so we can guess that the inverted sequence already referred to is what operates here.

The novel's first section, "Adventure in Piccadilly", begins, innocently enough, in the West End—Knightsbridge, Hyde Park Corner, Piccadilly Circus, a rather favourite neighbourhood with Houghton, and one that any Londoner can picture for himself. Look closely though, and there is something fishy about the entire scene. Julian Grant is

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walking there in the early morning, but cannot remember when he left home or where he intends to go.

The scene presents some oddish features too. Certain weird characters are about; then London vanishes in gloom and silence . . . he is in a lonely little Cornish bay associated with a young woman long since dead, called Dorothy. Hurrying towards the only two figures in sight for companionship he sees that the woman *is* Dorothy and the man *himself* at the age of twenty. This is unnerving, but he is soon comfortingly back at Piccadilly Circus where he turns into the Metropolitan Café (Houghton's pseudonym for the Café Royal).

On his way in he has met an artist—a strange restless fellow who shows Julian a sketch he has made of the café, satirized and revealing a love and knowledge of perversity. Inside the café Julian falls into a reverie, the scene fades into darkness. . . "And it seemed to Julian Grant that he saw the house in which he had been born. The sun was shining and birds were singing". . .

. . . "The house was old, half hidden by trees, and stood far back from a narrow Kentish lane with high hedges." We have moved into the next section, "Retrospect in a Café", which forms the main bulk of the book. Nothing "queer" now; the narrative flows straightforwardly and seems to be the objective story—told, by the way, in the third person—of Julian's career.

Seems to be. In fact it is something far more subtle. It is written on a dual note of objectivity and selectiveness. The entire "Retrospect" goes on in Julian's mind; but from what plane or plateau is he looking back? If it is simply a narrative, why should an experienced craftsman, such as Houghton then was, have introduced it so portentously?

It becomes imperative to give away the circumstances of this odd portrayal if we are to get down to discussing it at all. Houghton himself performed the giveaway in his Texas note. After naming the mystical authors he had been reading, he added, "I wanted to write a novel set in the next world". This is it. He asserts that the whole of Part II (Retrospect in a Café) happened after Julian's death. And the last scenes of the novel will themselves explain how the emphases and chosen incidents in the life story are those that highlight his significant actions and depict his progress.

Well, now we know more than we ought to know. I have deliberately shattered suspense and mystery in favour of analysis because I think the novel can stand up to this daylight treatment. When Julian Grant meets the eccentric artist he is already dead but without knowing it. He is dead when he walks down Knightsbridge to Hyde Park Corner in that unstable dawn. The plateau from which his *posthumous* mind looks back on a selective or tendentious life-story is death itself.

Only when the Retrospect—the story of his years—arrives at what he believes to be the present does Julian begin to sense its oddity; when he is back in Piccadilly again, half remembering, wholly puzzled, believing himself somehow in a dream. (We are now in Part III, "Adventure Beyond Piccadilly".) Why, he asks himself,

Why had those particular scenes emerged from the past? Many of them had no significance. They were isolated incidents, which he had forgotten the day after their occurrence. All those scenes, even taken in their totality, were a travesty of the life he had lived. It would be perfectly easy to imagine a different retrospect in which scarcely one of them would appear. Why had so many irrelevancies been included—so many essentials omitted?

Out of his chaotic thoughts he recalls a Tibetan theory (the evident product of Houghton's occult reading) about an "ethereal double" that could, in abnormal conditions, become separated from the material body.

It is only the first of innumerable theories, conditions, places, glimpses, changing landscapes, snatches of meaningful dialogue between those he knew, and queer conversations with the artist friend from the café, who has now returned. It appears to be agreed that Julian is dreaming and has entered a world of illusion, where the surroundings slip away unless one's thoughts are on them. The artist's theory sounds like a foreign nor of existentialism:

Here, in the dream-world, everything is *created* by your state. Scenery, distances, everything! If you're happy, you find yourself in delightful surroundings—which are the projection of that particular state of happiness. And they are real *only for you*. As your state changes, so your environment alters. Perhaps you become lustful—then you find yourself in a brothel. Or you become elevated—then you find yourself in a temple.

Some of these visions forsake the personal for the general. One of them recalls Shelley's *Triumph of Life*:

A great highway winding through a valley. . . . And, crowding down the highway, an endless multitude. . . . Some strutted majestically in rags, others, regally robed, stunk by with downbended heads. Men on horseback whined for alms, stretching out hands filled with golden coins. Tatterdemalions—evidently believing they were officers, resplendent in glittering uniforms—marched, stiff as ramrods, pausing at intervals to yell words of command . . .

The world of illusion. And Houghton takes his chance of some sly satire when he presents the Englishman's Paradise. This is a handsome cricket ground, free beer, play unending, and a pavilion encircling the whole. Why so? Because everyone's dream is to be in the pavilion; and this *is* the dream.

But most of the scenes are strictly relevant to Julian's circumstances. They work up cumulatively to a clarification of his life and behaviour as previously narrated in the Retrospect. What they show, mercilessly, is the deterioration of a gifted, well-educated young man with two conflicting tendencies in his nature.

* * *

Julian Grant had lost his way quite early in his career. The son of a wealthy but monastic father, he passed a solitary childhood in the Kentish home, taught for the most part by his bookloving parent, learning nothing of the world, and seeing only a corner of it when articled to a London lawyer. Holidaying on the Cornish coast he met with Dorothy, a girl of about his own age, fresh, innocent, and seeming to Julian to create in him an immense potentiality, to unify and direct his life. They were secretly engaged, and she remained as his ideal for the next two years.

By the death of a rich uncle, followed by his eccentric father and soon afterwards by his mother, Julian, at twenty-two, found he had inherited £40,000—and without really knowing what to do with it, beyond giving up his job. Dorothy expected him in Cornwall. He was not so sure; she looked faint and provincial in face of his new wealth. In a London bookshop he was deliberately picked up by an elegant young woman who, claiming acquaintance, piloted him to a smart restaurant:

"But—you—I—there's some mistake", Julian stammered, then added explosively: "I don't know you."

"That's why it's exciting."

"But why did you speak to me?"

"You're so obviously a unique person."

As for herself, she possessed, besides beauty, a remarkable assurance. Her name was Stella, and her husband, the influential Sir James Farquarson, was far older than herself. She proceeded to educate Julian out of his brash ignorance. Obsessed by her and her society world he cancelled the projected visit to Dorothy who, with other figures from his former life, had dwindled to a ghost.

He now felt a new sort of power that was leading him on to dazzling success. He never saw Dorothy again, and learnt of her death with equanimity. There is little enough about her in his narrative: yet, as we saw, she had dominated his chaotic pictures on that groping Piccadilly morning. The abandonment of Dorothy is the turning point, the symbol and actuality of his break with idealism and tranquillity of spirit, to pursue the gaudier delights of social power.

This is the spiritual hinge of Houghton's novel. Thereafter, Julian was to grow and expand in self-assurance, egotism, and the power to destroy all those he magnetized. By Houghton's criterion he had lost his way disastrously, entangled in the Kingdom of the Self.

Stella had left her doting elderly husband to share Julian's West End flat. She had taught him social graces, costly living, and initiated him into the technology of sexual love. Having taken all she has to give him Julian surpasses her in assurance, begins chasing other women, going on to conquest after conquest, unaware that these are features of his fall. In his own self-estimation Julian never does fall. Although he breaks up Stella's marriage and shocks Farquarson into invalidism, although his choice of women becomes less exclusive and discriminating, he is still handsome, magnetic and, in an increasingly sinister sense, irresistible. For new sensations he breaks into aristocratic circles, then into bohemian ones; but, just as Stella's real sensitivities have met an increasing negligence and harshness, so he is utterly callous with her successors.

Madge, an actress, living as do all her friends in poverty, is Julian's ultimate victim. He affects to be disinterested, platonic, merely an observer, noting especially how one Clarence Harlowe, a shabby, derelict, usually drunken actor, worships Madge with hopeless slavishness. But one day Harlowe calls on him, spruced up and radiant. Having been left a tiny legacy he has dared to propose marriage to Madge and has been accepted. This is more than Julian can permit. Knowing that Harlowe, for all his dinginess, is a moral stickler he goes to Madge that evening, and brutally makes her his mistress. *That* for Harlowe; and instead he will take Madge away to France, planning to call for her *early one morning*. . . .

Julian Grant has destroyed all these people: glimpses in the kaleidoscopic final section show them trying to struggle on, aware of their destruction. The artist expounds the implications: "You were a vulture to Stella and a vampire to Madge." As for the peculiar balance of Julian's memories:

"That retrospect revealed your emotional life. It showed your emotional Rise, Decline, and Fall. Each scene was a spiritual turning-point. . . . That retrospect was the history of a man who committed emotional suicide."

Julian battles on in his own defence, until the artist-sponsor, tired of his obtuseness, baldly asserts, "You're dead. I'm dead. *You're in the next world.*" Here he will now join his affinities—those with the same allegiances as his own. "You may as well know that the men are one aspect of yourself and the women another."

We leave Julian, after threading the mean streets of a great city, entering a dim basement café where the expectant customers all rise, glass in hand, blank-faced but gimlet eyed, to face him and call out, "Welcome, Mr. Julian Grant." This *is* inferno, but the artist has given Julian his own unreality." That may hope, since our inferno, no le our heaven, is within ourselves.

* * *

The cunning manipulation of ideas and craftsmanship in t could be explored and analy definitely. Houghton remark worked very hard on it, w rewriting it three times. H sidered it one of his best wo discerning reviewers praise "Daring and brilliant in bo ception and execution. A stu magnitude", was the verdict *Times Literary Supplement*, far the finest thing he has great work of superb crafts and terrible imagination."—*Review*. "In the glut of enc mediocrity, this vivid uncom book stands out like a steeple *and Tide*. "It is the best book that I have read."—Graham in *The Spectator*. Yet it sold than others of Houghton's no

Several reasons for its l popularity may be guessed at one thing, it demands close and some mental effort on the part. More significantly, Julian is not merely an unvirtuous h an unpleasant character. O like Don Juan, he destined and yet remain a likable thetic rascal. But Julian did this happy-go-lucky type of His ruthless power-complex regard for the victims of his are frankly repellent.

Not that the book is ever d citement, suspense, dramat dent, as in all Houghton's no as spurs to keep the reader ing, but they cannot conceal flavour due to a meanness Julian's conquering flamboyan one flicker of humanitarian checks him on his downhill And although the last incide the artist's company, are fleshe humour, even that is not bes but sardonic and bitter. In th it could well have shocked tho still put their trust in steady and a Godwinian perfectibi mankind.

But Houghton was after a thing of a seer. He might have been glimpsing Hitler and gas chambers, the first bombs, the savagery of Stalin munist State. Already he was desperately that man was at a of a road and must break a new awareness, to avoid his Because this did not happen the world has been through of inhumanity and still lives because the present acts truth of ugliness and dec nuance, I believe this novel now find a readier and more response: the trend of civil has caught up with it.

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India has been the standard-bearer exemplar of planned economic development within a democratic society, the protagonist, in western and Asian eyes, of the "free world" face with China. After nearly fifty years of planning India's economy is flagging. The fourth five-year plan, which should have come into effect in 1966, has still not even been completed as a document, and the changing balance of power between New Delhi and the states it will increasingly difficult for central government to make itself meaningful and, at long last, revolution.

A deep and continuing industrial recession has been linked to failure to achieve a breakthrough in agricultural production, driven home by two successive drought years. New seed varieties have dramatic possibilities but drawbacks as well, and the usual hosannahs about "India's conquest of her food problem" are manifestly premature. These two books survey the same evidence from fundamentally opposed points of view, but their findings are more than complementary than contrary.

Professor Bettelheim's *India Independent* was written in 1962, revised in 1966 and has just been translated into the French (very well) for this year. He was writing, then, well before the events in India reached the cliff-edge of the 1967 general elections. But he read the trends accurately. His interpretation is Marxist, and the data fit the case fits snugly into the analytical framework.

Professor Bettelheim emphasizes (perhaps exaggerates) India's initial advantages—"varied and abundant natural resources", quite highly developed industries, &c.—and argues that from that good start Indian economic development has been proceeding "at the lowest possible rate compatible with social stability". If development there has been has increased class differences, the big bourgeoisie getting bigger, the rich peasants becoming rural capitalists, while conditions among the great majority of the population have stagnated and lately begun to worsen. That, plainly, is what Professor Bettelheim expected to happen in India, and the evidence does now suggest that it is happening. Without radical changes in India's social and economic structures, the pace of development could not have been faster, he suggests, and he predicts that from now on it will be still slower. He sees India on the Latin American path, towards oligarchy militarily upheld, and, at long last, revolution.

Professor Bettelheim handles the indications of India's economic and political failure with calm recognition, as if they were the expected pieces of a familiar jigsaw puzzle. The attitude of the group of "some forty British and Indian academics, businessmen, journalists, and professional planners and administrators" who met at Sussex University in April, 1967, was the opposite. *The Crisis of Indian Planning*, a symposium of their papers, shows a general reluctance to draw sharp and negative conclusions from the Indian experiment. The participants not only expected its success but had become committed to it, and show what Gunnar Myrdal calls "biases towards forbearance and optimism . . . a 'balanced view' [tending] to be a view that soft-pedals difficulties and causes for worries". The papers originally submitted at the conference showed those tendencies strongly; most were drastically rewritten in the light of the 1967 general elections in India and their aftermath, but traces linger.

Those present at the conference were working on a 1966 document called the "draft outline" for the fourth five-year plan, and their emphasis is on the character and styles of Indian planning rather than on the actual course of Indian development. The symposium covers the field of planning widely, but has some conspicuous omissions—there is no full consideration, for example, of the question of resources, those attending presumably believing, like the Indian planners, that God will provide if foreign aid does not.

Of the twelve papers in the volume the outstanding contribution is Dr. Michael Lipton's, an implacable—if always tactful—demonstration of the gap that yawns between "words and planned deeds" in the Indian Government's agricultural policy. The slogan is "highest priority for agriculture", but Dr. Lipton shows that agriculture's planned share of public development outlay in the fourth five-year plan is lower than the share proposed in any previous Indian plan or draft outline. Having made his bow to "the known skill and integrity of India's planners", Dr. Lipton then hunts down their contradictions, their selection of statistics to shore up over-vaulting optimism, their ignorance of—or lack of interest in—the realities of Indian village life.

He voices some of the accepted mantras—for example, he says that the Indian village has "seen a social revolution since independence"—and occasionally shows unawareness of the contemporary political climate in India; thus his suggestion that schemes requiring cow slaughter be concentrated in Muslim areas is hair-raising, for it would lead probably to the slaughter of more Muslims than cows. But as a whole his analysis of Indian agricultural policy is cogent and lucid.

Professor Hanson dispassionately surveys the "power shifts and regional balances" in India, but does not take his conclusions much farther than in his definitive study of Indian planning published in 1966. In two papers David Ovens and Robert Cassen (a list and description of participants is an omission from the volume) work out ways to quantify the economic benefits from expenditure on social overheads, contributions to the techniques of planning.

The proportion of India's resources that is devoted to defence is a crucial factor in the pace of her economic advance, and lately more and more has been spent under that head. The services, dealing with a weak central government, have been able to base their demands on "worst possible contingency planning", looking to a two-front war with China and Pakistan, and have filled in progressively bigger figures on the blank cheques the government has given them. It is indicative of the general approach of the Sussex conference that the paper on this subject should have been taken from an official of the Indian Defence Ministry, who naturally does no more than give a stout justification of the levels of his government's defence expenditure. That the editors point out that this chapter is "an Indian point of view rather than a critique" only emphasizes the fact that the conferees were ready to leave defence expenditure outside the range of critical analysis.

Another notable paper is David Pocock's, although it leads him to the whimsical conclusion that "planning is as much a part of Indian society as caste". Mr. Pocock describes the profound opposition that lies between the planners themselves, representing par excellence the minority of Indians that is urban, "valuing change, oriented towards the nation", and the mass, based on the villages, indifferent (or resistant) to change, parochial. The planners are committed to an ideology which is opposed to that of the majority, and the ends of the planners are revolutionary. Mr. Pocock should have gone on to ask why it is then that the planners and the government are in fact so far from being revolutionaries, and looked to see if their commitment to change is more than theoretical. That might have brought him towards Professor Bettelheim's conclusions.

The Sussex symposium is a valuable contribution to the literature on planning, flawed perhaps by a certain chance of timing. It was as if a group of well-wishers had come to visit a friend in hospital, laid up, they thought, with a passing illness. But the patient took a turn for the worse before their eyes, as it were, and in their rewritten papers they seem sometimes to be stifling fears that a wake may be more on the cards than a celebration.

SWELLING DOMES

GAVIN HAMBLY: *Cities of Mughul India*. Photographs by Wim Swaan. 167pp. Elek. £4 15s.

The cities of Mughul India have always fascinated the British. As early as the sixteenth century, travellers' tales reached England of the palaces of the "Grand Mogul" with their swelling domes, roofs of gold, and shining marble halls inlaid with gems. When the first British landscape artists—William Hodges and Thomas and William Daniell—went to India in the eighteenth century, they, too, were entranced and their pictures provided the British with the first authentic record of Mughul architecture. After the British authorities occupied Delhi in 1803 numerous journals recorded western reactions to Delhi, Agra and Fatehpur Sikri, and many fine drawings, made for British residents by Indian artists, confirmed their enthusiasm. This interest has never lapsed. Today the European or American visitor to India does not fail to include these three cities in his schedule and in the past few years several lavish books have appeared to act as guides or souvenirs for the modern traveller.

In *Cities of Mughul India* Dr. Gavin Hambly tells the story of the rulers who made these cities. He begins with Delhi and the Muslim Sultans who from the thirteenth century fought their way into India and raised some of the best-known monuments around Delhi—the Qutb Minar, Tughluqabad, and the Lodi tombs. He then gives a sensitive and perceptive account of the Mughul emperors, who, although Turkish by origin, gradually acclimatized themselves to India: Babur with his love of gardens, Humayun with his taste for Persian painting, the great Akbar who built the new city of Fatehpur Sikri, Jahangir who completed his father's mausoleum, his empress who raised one of the loveliest tombs to her father, and Shah Jahan, the most ambitious builder of them all. The story is continued through "the twilight of the Mughuls" down to 1857, when the dynasty came to an end. As Dr. Hambly so rightly shows, Mughul culture did not end overnight with the sixteenth century. The story is told concisely and vividly, but the emphasis throughout is on the builders and their reigns.

The book is illustrated with 128 plates, seventy-one in colour. Wim Swaan's photographs of the monuments are magnificent. They catch the texture of the buildings: the warm sandstone, the cold marble, the rich inlay work and pierced screens. They also evoke the atmosphere of India: the bright sunshine and deep shadows of the Indian winter, the clarity of the rains, the misty magic of dawn at the Taj Mahal, a marigold garland, symbolic of Hindu India, floating past. His photographs are supplemented with plates which aim at suggesting "the texture of life at the Mughul court". These plates, however, reveal a basic confusion of purpose in the book. Is it concerned with "the cities of Mughul India" or with them as "Centres of Art and Civilization", the title of the series to which this book is a contribution? The pictures of textiles, jades and jewelry and some of the portraits can be justified as adding to our knowledge of the cities and buildings, but the hackneyed turkey-cock, the hunting and battle scenes, and miscellaneous historical events detract from the impact of the architectural views.

Dr. Hambly seems to be faced with the same impasse. If he is writing on the art and civilization of the Mughuls and their predecessors, then he has left much unsaid. If he is writing on the cities, then one wishes that he could have told us more about their individual characteristics. More attention could have been given to the practical uses of the architecture, especially the complex palace-forts, the congregational mosques and the many planned gardens. A more critical discussion of the architectural styles, ranging from the sturdy sandstone of Akbar's reign to the "Indian Baroque" of the eighteenth century, would also have been welcome. If Dr. Hambly could have emulated his photographic collaborator and confined himself to the "cities of Mughul India", how much more satisfactory this book could have been!

CHARMING COLONIZERS

MICHAEL EDWARDES: *Glorious Sahibs*. 248pp. Eyre and Spottiswoode. £2 5s.

In the spring of 1825 Bishop Heber, hymn-writer, travelling overland from Calcutta to Bombay, saw approaching him across an empty brown plain a remarkable caravan. There were horses, elephants, palanquins, bullock carriages, ranks of infantry—a troop of cavalry, platoons of Indian spearmen. In the centre of it all was a carriage and four, and as the Bishop drew near, and the jangling procession halted, he stepped politely from this carriage a tall but frail old Eurasian huddled about in shawls and strings of gold brocade, with a fur cap on his head. It was the American Consul, Sir David Ochterlony, formerly Resident at the court of the King of Delhi, the last, and one of the grandest, of the eighteenth-century Anglo-Indian adventurers; and it was the measure of his reputation that the Bishop thought the old hero's changing circumstances rather disturbing—where, for example, were the thirteen wives whom legend had finally transported about the countryside on an elephant apiece?

Ochterlony is one of four celebrated worthies of the Raj in whose lives the learned and industrious Michael Edwardes has chosen to crystallize an era of Anglo-Indian history. *Glorious Sahibs* is a happy memorial to their prime. They were British administrators who in the period of expansion following Richard Wellesley's Governor-Generalship, during which the British East India Company was finally transformed from a trading institution into an instrument of Empire, were a time of conflicting technocrats. The British did not yet see themselves as divinely appointed overseers of the world, agents of the higher order, but they had not determined the best way to protect those customs, tastes and [illegible] for which they retained an intimate degree of sympathy. Some thought a frankly British superstructure should be imposed upon the Indian body politic, others that Indian governing agencies should themselves be fortified and supported. Either way, the purpose was essentially conservative; the British had no wish to humiliate the past of India, still less to abolish the pleasures and dignities of its present.

Mr. Edwardes there making a welcome return to literary narrative after a spell of textbooks) sees in this period and particularly in his four leading characters a reflection of the Romanticism then riding high in Europe. He quotes Mr. Eric Stokes's definition of the Romantic temperament as "combining a strong introspective bent, a sensibility for natural beauty and for historical associations, with an imaginative urge for release in action and adventure", and within the terms of the definition his thesis succeeds. Ochterlony, Charles Metcalfe, John Malcolm and Mountstuart Elphinstone all combined sensibility with adventurous tastes, and all seem to have felt, as Mr. Edwardes movingly phrases it, "the poetry in their actions". Their affectionate respect for the environment, their sense of the imperial transience, their realism, all make them seem at first sight (and from this distance) more appealing than the Empire-builders presently to come. They stood in the line of succession between the fortune-hunters and the evangelists, and it is indeed pleasant to observe their combination of "respect for the conquered and their institutions with a joyful and wholehearted acceptance of the excitements of building . . . an Eastern empire".

But if we define Romance in a profounder or more powerful sense, then these were, perhaps, Mendelssohnian Romantics; it was later in the century, for better or for worse, that strains of Brahms or even Wagner gave a more terrible majesty to the imperial theme. What one misses—at least aesthetically—in the actions and attitudes of these four men is precisely that sense of colossal purpose which was so soon to estrange the British from their subject peoples; the conviction of mission which inspired such diverse agents of Empire as Livingstone and Rhodes, Chamberlain and Curzon. Mr. Edwardes's four friends do not emerge from his narrative as great men: civilized, humane, agreeable beyond question, but cut to a smaller scale. They have what their imperial successors usually notably lacked: charm.

It is perhaps a clue to Mr. Edwardes's own age that he clearly prefers them to the men who followed. A generation further removed from the realities of Empire, and perhaps more cruelly disillusioned about the brotherhood of man, may well find itself more attracted by the awful heroes of the High Victorian age: those Anglican conquistadors of topee and evolution, who abided no shilly-shally and accepted no cheek. In *Glorious Sahibs* we are already conscious of their presence, waiting off-stage, but the great pleasure of the book lies in its sympathy for its own brief and somehow gentle period. Mr. Edwardes recreates its episodes, its characters and its meaning with all the skill that made *High Noon of Empire* so memorable an essay in Curzonics: but with an extra affection, one feels, a suggestion of personal involvement, almost a lilt, that makes one imagine he might have been there himself—Bishop's chaplain, perhaps, or court poet to old Sir

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Bibliography

TYPES AND SCRIPTS

STANLEY MORISON: *Letter Forms: Typographic and Scriptorial.* Edited by John Dreyfus. 167pp. £2 5s. UGO DA CARPI: *Thesauro de Scrittori.* 98pp. £5. GIOVAN FRANCESCO CRESCI: *Essemplare di piu sorti lettere.* Edited and translated by A. S. Osley. 54pp. Nattali and Maurice. £6.

The imprint of Nattali and Maurice is a new one. It revives, however, a business name going back to 1825, when Michael Angelo Nattali set up in Covent Garden as a publisher of books on the arts. The name passed eventually to Putnam's and then to the Bodley Head, where Mr. John Ryder had the happy idea of using it for a series of books whose theme is in many ways similar to the list of the original founder. All the books under review are elegantly produced; the design is in Mr. Ryder's best style, and the choice of paper and binding is neat and appropriate. The prices may be high, but this no doubt reflects the relatively small size of the market to which they are directed.

The first and most substantial of the books is a reprint of two of the late Stanley Morison's last essays. The first, originally prefixed to *Type Specimen Facsimiles* (1963), was entitled "On the classification of typographical variants", but it was an historical rather than exegetic work. The first part rehearsed the development of typeface design up to 1800; it summarized much of the work that Morison had done over the past forty years and more. The second part, which is much longer, broke entirely new ground. It was an historical survey of the analysis of typography from Mallinkrodt (1640) to the most recent work of Pollard, Carter, A. F. Johnson, and Morison himself. At the same time, the historical progress of palaeography was considered and compared with the parallel study of typography. For the first time it was possible to compare the influence of Mabillon's great work on ancient writing on the first scientific studies of ancient printed books by Laire and Braun. The importance of the work of Blades, T. B. Reed, Duff, and Bradshaw was placed in its historic context. Morison's work deserves to be placed with Traube's famous *Geschichte der Paläographie*.

The second essay, an introduction to a notable catalogue of writing-books made by Signora Carla Marzoli in 1962, was "On some Italian scripts of the XV and XVI centuries". It was a foretaste of Morison's long-projected history of Italian writing-books of this period (still to appear), and dealt mainly with Signora Marzoli's discovery of the works of the apostolic scribe Luca Horfei in the Vatican library, and their relation to the great architectural and inscriptional works of Pope Sixtus V (a hero of Morison's). It is very useful to have these works reprinted, with some excellent new illustrations, edited and introduced by John Dreyfus. Mr. Dreyfus is also responsible for the very fine design of the book, originally printed in a limited edition for the Typophiles Club of New York.

The other two books are facsimiles of well-known sixteenth-century Italian writing-books. It is a pity that better copies were not available for reproduction in either case, but it is valuable to have a facsimile of any sort. The *Thesauro de Scrittori* is a curious conflation of examples mainly derived from the existing books of Arrighi and Tagliente (Ugo da Carpi was an engraver and publisher, not a scribe, who had worked for Arrighi). Miss Esther Potter's introduction provides a most valuable analysis of the sources from which the material is drawn. She ends with the hope that the facsimile will facilitate further analysis of the many variant issues of the *Thesauro*; this it will certainly do.

Cresci's often-reprinted *Essemplare* first appeared in 1560, but had clearly been in preparation for some time before then. Its publication was a decisive point in the history of writing, and its preference for the new sloped and more current hand led the way to the style we know as "copper-plate", the dominant hand from the seventeenth to the nineteenth century, ousting the elegant but slower hand now popular as "italic". Cresci had thought hard about the construction of letters, from the current hand to fine inscriptional capitals. It is therefore especially useful to have Dr. Osley's translation of his text. He has striven bravely with the elusive qualities of sixteenth-century Italian prose. Like a feather on a stream, the sense darts along, dashing from side to side at a speed which conceals the fact that as many as thirty lines may pass without a full stop. Sometimes its headlong career is too much for the translator, but generally he preserves the sense in a simpler and clearer style. Dr. Osley's introduction sets Cresci's achievement in its historical context, and if he chooses to see Cresci's influence as finally a bad one (an arguable point), he pays full credit to his professionalism and the originality of his technique.

EVELYN

GEOFFREY KEYNES: *John Evelyn: A Study in Bibliography with a Bibliography of his Writings.* 336pp. Clarendon Press: Oxford University Press. £8 8s.

Sir Geoffrey Keynes's *Bibliography of John Evelyn*—in effect a bio-bibliography—was issued in 1937 in an edition of 300 copies printed by the Cambridge University Press and has long been an expensive book in the secondhand market. A ready welcome, therefore, will be extended by Evelyn's admirers to the revised, amplified and up-dated edition now published by the Clarendon Press (though still printed at Cambridge) under a new title. Sir Geoffrey modestly describes this substantial quarto as a "pendant" to Dr. Esmond de Beer's great edition (1955) of Evelyn's *Diary*, also published by the Clarendon Press; and he has had access not only to the Evelyn Collection at Christ Church but also, as he gratefully acknowledges, to the late W. G. Hiscock's notes made in the Christ Church copy of his 1937 book.

Fiction (continued)

PONDEROSITY

JAMES GOULD COZZENS: *Morning Noon and Night.* 408pp. Longmans. 30s.

The narrator of Mr. Cozzens's new novel is Henry (Hank) Dodd Worthington, the sexagenarian founder and head of H.W. Associates, a firm of industrial management consultants preeminent in that field. The novel is presented in the form of a meditation on his life, or lives, and those of his ancestors, an inquiry that may be meaningful to others in so far as it is also an inquiry into the meaning of life at different ages and on different stages. H.W., the public figure, is as highly regarded as he is successful. But Hank has done many shameful things, the ill consequences of which he has avoided only by good luck: and the good management, in which his company specializes, is only the exercise of common sense in those chosen conditions where common sense gives an answer.

I remember a line of Montaigne's: *Amusing notion: many things I would not want to tell anyone, I tell the public.* I see what he means. Droll indeed the reflection that informing against yourself to one person is often imprudent, but not informing against yourself to the whole world. There you can count on a strange but true safety in numbers.

This reflection may be true of Montaigne or Mr. Cozzens or any other writer. But it is not true of Henry Worthington, whose confessions made to the whole world would do even more damage to the business reputation of himself and H.W. Associates than a private avowal, and well would he know it, if he had half the shrewdness he professes.

This basic flaw in the presentation of the novel is not concealed by the style which the author has given H.W. The descendant of a long line of professors and a broken line of writers, H.W., having taken his A.M. in English literature, has played with, but rejected, the ideas of teaching and writing. After starting in the "amusing" business of collecting debts in Boston, he has with the aid of inherited money and acquired school and college friends built up his consultancy business first in that city, then in the ultra-modernity of Madison Avenue, and finally in the Georgian replica of good [...] side New York City, hav[...] safe and successful war i[...] Force. He is very much [...] his times, not the phony [...] got worked up about S[...] Vanzetti, the evils of the D[...] and the threat of fascism, h[...] cipient man who broke o[...] old establishment to estab[...] with the new.

The way he expresses h[...] rococo version of the wa[...] Mr. Cozzens expressed hi[...] *Love Possessed.* The [...] similar but exaggerated. [...] zens's literary hesitation [...] stammer. Where one wo[...] justly, Mr. Cozzens uses [...] Henry Worthington a sc[...]

Normal aging's occasional [...] sudden visceral ill ease, des[...] twinge, and hard-to-diagno[...] bone and stiffening of joints[...] skin, now too slowly ren[...] routine itches and allergy [...] breath of the image sh[...] because it now sweats so [...] need to be guarded again[...] glasses began to be required [...] In eating employed now the[...] tal prosthetic devices. Heari[...] have to be aided electro[...] many and sharp, if not yet [...] those numerous ills (the [...] nervous and worrisome) in[...] our frame

His sentiments are ofte[...] condited in the recondite.

... inappetency may well d[...] one only right name for the [...] grapple, the damp assault [...] ventral slit, the seesaw pum[...] out, the breakoff, spent and [...] be not *loving*, but, blunt [...] nished *screwing*.

Mr. Cozzens is a delibera[...] whose ponderosity is conti[...] own satisfaction. If the [...] take a short story cut so [...] long, there is much in *Mor[...] and Night* which is shrew[...] The point of view, pro[...] H.W.'s (but the author's o[...] the merit of singularity; [...] attitude, apparently ex[...] reality beneath pretens[...] really erecting an entirel[...] pretentiousness over the e[...]

Archaeology

OUT OF THE DIRT, INTO THE COMPUTER

DAVID L. CLARKE: *Analytical Archaeology.* 684pp. Methuen. £7 7s.

David Clarke, who is a Cambridge prehistoric archaeologist, has written a book that marks a turning point for British archaeologists, or perhaps a parting of the ways, depending on one's viewpoint. It is a brilliant and exciting statement of the philosophy underlying archaeological method, and of those statistical approaches to the "finds" of traditional "dirt-archaeology" that alone compute the probability of the hypothesis an archaeologist may wish to investigate. But Dr. Clarke goes further and claims a place in the forefront of the younger generation of British archaeologists by virtue of his view that human cultures can be seen as systems for transmission, storage, and re-cycling of information. He makes the imaginative leap from implausible leap from all too common myopic concern with archaeological "data" to a consideration of the relationship of that data expressed in numerical terms, and the findings of anthropologists. The acceptance of such relationships has long underlain American archaeology, whereas in Britain it has been thought of as a pipe-dream.

Dr. Clarke acknowledges that the work is yet to be done, and that much is as yet unthought of will be needed before the disciplines can be fully related, but Part One of *Analytical Archaeology* ("Theory") ambitiously lays down the guidelines for experimental models. To the prehistoric archaeologist who has been trained as a scientist, Dr. Clarke's analysis comes as a current of fresh air, ruthlessly rendering irrelevant the clutter of bygone mental attitudes and prejudices that fill the musty corners of museums and university departments of archaeology.

The book is not for those archaeologists who need to see the past through rose-tinted spectacles running with tears of nostalgia. Like General Pitt-Rivers, Dr. Clarke thinks that the first concern of the archaeologist is the commonplace rubbish of the past, not the rare and beautiful *objet d'art*. Nor does he have time for those prehistorians who are to be found even in our older universities busily writing footnotes about prehistoric peoples to the historical records of classical authors. Dr. Clarke rightly holds that the study of prehistoric archaeology will advance not by treating it as history without history books, but as a discipline in its own right and with its own philosophical method.

The quantitative treatment and the interpretation which is qualified by a numerical probability value are different in *kind* from the qualitative treatment and the interpretation as a quasi-historical "event". The latter is the treatment of the prehistorian (as opposed to the prehistoric archaeologist) and the only criticism that can be made of his view must be based on a reassessment of the stratigraphical record. Stratified excavation sites for which full records are available are often less common than casual finds and surface finds, a point Dr. Clarke might have dealt with at greater length. But he is clear that the approach based on analysis of detailed stratigraphy is of by no means universal applicability, nor is it the only one available to the prehistoric archaeologist confronted with a mass of material objects from a series of more or less adequately recorded excavations. Although it is appropriate that the book is written by a prehistoric archaeologist, the principles outlined by Dr. Clarke are just as valid for later archaeology, provided that the truly archaeological mode of inquiry is kept quite separate from the quasi-historical interpretation—even if the two sometimes appear contradictory.

The problem which faces the archaeologist is that each object or class of objects has a large but unspecified number of a particular set of properties, and that while each property in a given set is owned by very many individual objects, no property in a given set is necessarily owned by each object under review. Moreover, there is change in the numbers of properties both per set and per artefact over a period of time, as well as change in the size of the population of that artefact-type, and change of the component assemblage and cultural assemblage of which it is an indicator as part of a composite structured system. Briefly, there is both phase-pattern and time-pattern variability, as well as variability in the cybernetic system under consideration. To make models that illuminate these ever-changing patterns is not possible in quasi-historical writing, hence the development by Dr. Clarke in the first ten chapters of his book of a systematic approach that squeezes every ounce of information out of the material available to the archaeologist using the principles of information-theory, supported by ethnographic studies.

The remaining four chapters of Part Two ("Method") deal with the ways in which models have been applied to archaeological problems, especially in the fields of geographical locational analysis and of numerical taxonomy, with statistical and computer aids that the archaeologist might consider, and with numerous absorbing examples of recent quantitative studies employing some of those techniques. One feels the need for more studies using seriation to identify basic artefact-types after reading this section. Perhaps to the trained scientist these four lengthy chapters will be the most stimulating part of the book.

One is loth to find fault with a work that is as timely and as detailed as *Analytical Archaeology*. Nevertheless, the standard of writing leaves much to be desired, and it is often only the penetrating analysis that saves passages from becoming gobbledygook. The first eight chapters are especially overburdened with the worst excesses of American cybernetic jargon and of new terms proposed for archaeologists by Dr. Clarke, some of which hurt the English ear, though "technocomplex" is a useful addition to our vocabulary.

The rules of English usage are misused and abused. Demonstrative articles are used where a definite, indefinite, or no article at all would suffice. Strings of technical-sounding nouns are used as adjectives in the German manner even where they have perfectly good adjectival derivatives, or where a hyphenated construction or a periphrastic construction using prepositions would give that special sense Dr. Clarke sometimes seems to be searching for. One sentence even lacks a main verb.

Analytical Archaeology is notwithstanding a most important work, and will doubtless run into many editions, so there is time enough for some tightening of the style and grammatical correction. Indeed, one might venture that this is the most important archaeological work for twenty or thirty years, and it will undoubtedly influence several future generations of archaeologists. As its author would claim, it is a signpost rather than a corpus of received knowledge, and one may hope that those who teach archaeology today will read the signs correctly. The first step would be to increase the proportion of undergraduates reading archaeology with A-level science passes at the expense of those with an historical or classical schooling.

Books received

Astrophysics

SCHATZMAN, E. L. *The Structure of the Universe.* Translated by Patrick Moore. 256pp. Weidenfeld and Nicolson. 30s. (Paperback, 16s.).

This latest volume of the World University Library, Professor Schatzman, of the Faculty of Sciences, deals with present-day concepts of astrophysics. Like its companion works in this international series, the aim of the book is to provide a broad picture of modern ideas and problems for university students and the interested general reader. Astrophysics is the subject on which most astronomers are engaged. Its literature is vast and Dr. Schatzman has clearly had to make a selection of the more important facts and theories, and to assume some knowledge of science on the part of the reader. The book begins with a very condensed but important historical introduction to the subject. This is followed by a section on the structure of our galaxy. The author then discusses various problems connected with time—stellar evolution, the age of the universe, the various nuclear processes that take place in the stars. The two sections, which occupy more than half of the book, are of considerable interest. The section on distant galaxies describes modern work in radio astronomy and the existence of clusters of galaxies, multiple galaxies and quasars. The final section on the universe as a whole introduces some of the theories of cosmology, and is particularly notable for its clear discussion of the "curvature" of space. Throughout the work problems are clearly stated and the arguments are easy to follow with the help of a number of plates (some of which are in colour) and many good clear diagrams. Although the book is necessarily highly compressed and leaves many questions unanswered, it is certainly one of the most stimulating that have yet appeared on this difficult subject.

Aviation

[illegible] J. D. *Aviation.* 160pp. Methuen. 21s.

The story told in this book is of the development of flying and the growth [illegible] account is carried through to the supersonic aircraft now in prospect and yet omits the big-scale aircraft already flying and about to fly. It embraces the many special tasks which aircraft undertake and the ground organization needed to deal with the present volume of flying. With so many elements, a book of this size could not be comprehensive or detailed. So far as it goes it is sound except in one small respect concerning autogiros, which do indeed use engine power to spin the rotor for take-off.

WELCH, ANN and LORNA, and IRVING, FRANK. *New Soaring Pilot.* 297pp. John Murray. £2 10s.

Mr. and Mrs. Welch will soon have to acknowledge themselves as among the veterans of the gliding movement just as they have long been recognized as authorities on the practical aspects of soaring and on the organization of clubs, competitions and competition teams. Much of their experience and advice had already been put at the service of newcomers in *The Soaring Pilot.* That work has now been expanded and brought up to date in such a way as to afford clear instructions on the way things should be done and also to satisfy the most scientifically-minded concerning the reasons. It makes a thoroughly comprehensive text-book and one thing which emerges is how little is still known about the structure of thermals and what scope there is for new devices to detect them.

Biography and Memoirs

FARQUARSON, ROBIN. *Drop Out!* 104pp. Anthony Blond. 25s.

Few drop-outs, even in the exotic hippy climate of San Francisco, are doctors of philosophy and former research fellows in sociology. Dr. Farquarson's account of his own trip is, as we might expect, a sophisticated piece of work, even when he is chronicling *graffiti* and down-and-out talk in London lodging-houses. But he can hardly be said to add much to the understanding of a phenomenon, by this time world-wide, that is perhaps not really communicable at all. The alienation that finds its expression in the taking of drugs—and the effects of his experimenting with LSD—is of its nature so private, however publicly proclaimed, that the ordinary reader is bound to feel that some essential links in the process of communication are missing. He may respond to the psychedelic pattern, he may even recognize some of the notes in the scale, but, it seems, he will have to drop out himself if he is ever going to understand.

Dr. Farquarson, by his own candid admission, had a history of earlier breakdowns. It would be absurd to interpret his wry and perceptive impressions of a hidden world as having a general meaning. He claims that his experiences—religious, psychotic and the taking of LSD—"have profoundly changed my own attitudes and life situation". It is hard to see the connexion between his fragmentary record of sleeping out and living on the chosen level of near-destitution and the happy conclusion he announces. *Drop Out!* need not, then, be regarded as an important document in the literature of alienation. It is a patchwork of impressions, often amusing, generous, wild, and provides some sharp snapshots of the underside of London in an unfamiliar dimension.

MORTON, LESLIE. *The Long Wake.* 220pp. Routledge and Kegan Paul. 30s.

Mr. Morton ran away to sea as a boy before the First World War. His story here covers those early years up to his demobilization from the Royal Navy after the Armistice, and includes a survivor's account of the sinking of the Lusitania. It is a trifle long-winded at times, with a tendency to rather pointless reminiscence, but it has a charm which grows upon the reader.

Economic History

MINGAY, G. E. *Enclosure and the Small Farmer in the Age of the Industrial Revolution.* 47pp. JONES, E. L. *The Development of English Agriculture, 1815-1873.* 39pp. MARSHALL, J. D. *The Old Poor Law, 1795-1834.* 50pp. Macmillan. 4s. 6d. each.

"This series is an attempt to provide a guide to the current interpretations of the key themes of economic history in which advances have recently been made, or in which there has been significant debate." Thus the introduction to these first booklets in a Studies in Economic History series, each of which offers a conspectus of recent work in its subject rather than a new individual interpretation, to prepare readers for a fuller study, the descriptive bibliographies are an essential feature—that in Professor Mingay's volume being much the most extensive—and there are pointers to further reading in the numerous footnotes.

Education

WILSON, JOHN. *Education and the Concept of Mental Health.* 128pp. Routledge and Kegan Paul. 16s. (Paperback, 8s.)

Although the expert is usually called in by schools to treat the spastic, the maladjusted, the autistic, the delinquent or the retarded child, Mr. Wilson's important point is that the teacher can never afford to ignore the mental health of any of his pupils. He even goes so far as to say that one is tempted to interpret the "bright boys", who seem to find no difficulty in mastering their subjects, as those whose minds are not blocked or distorted in some way, rather than . . . as those who have some special "genius", "talent" or "high IQ" in which the rest of the class is just deficient.

He shows how concepts like "illness", "health" and "normality" are far from absolute, and suggests that people can be educated out of paths of irrationality. Teachers and students with some understanding of philosophical method should find this book of interest.

Gardening

WILSON, PHILIP (Editor). *The Gardener's Yearbook.* 407pp. Collins. 25s.

So many gardening books come out each year that it is surprising that no one until now has compiled a reference book of this kind. It brings together much information in a handy form, and this includes a calendar of flower shows throughout the country, a list of horticultural societies, and notes on gardening books and periodicals. But essentially it is a directory of commercial growers, showing their specialities and listing the nurseries and gardens open to visitors. Provided with an index and a series of maps with nurseries and gardens underlined, this first number of the yearbook is sensibly planned and will surely prove useful to many gardeners.

History

LOADES, D. M. (Editor). *The Papers of George Wyatt Esquire.* 272pp. Royal Historical Society.

[illegible] Wyatt family includes forty-one manuscripts ranging from the sixteenth century to the eighteenth. In this selection Dr. Loades has gone for the earlier contributions, guided more by their historical and personal interest than by their literary value. The papers he has edited were written or collected by George Wyatt, grandson of the Tudor poet and son of the younger Sir Thomas, the rebel. The first is a fragmentary life of Anne Boleyn, undertaken in her defence; others reflect the writer's military interests, such as his treatise on raising and organizing a militia—a subject on which his father had also written for Protector Somerset; the earlier document, too, is included. These papers, of which historians have hitherto made only limited use, are an interesting contribution to Tudor

PAPERBACKS

Titles in bold denote original publications.

Bookbinding.—A. W. LEWIS: *Basic Bookbinding.* Dover Books by arrangement with Batsford. 17s.

Cinema.—PAUL MAYERSBERG: *Hollywood: The Haunted House.* Penguin. 5s. DAVID ROBINSON: **Buster Keaton.** PETER WOLLEN: **Signs and Meanings in the Cinema.** Secker and Warburg in association with the British Film Institute. 15s. each.

Cookery.—MARIKA HANBURY-TENISON: **Soups and Hors d'Oeuvres.** Penguin. 7s. 6d.

Drama.—JEAN-PAUL SARTRE: Three Plays. Penguin in association with Hamish Hamilton. 7s. 6d.

Fiction.—ANTHONY BURGESS: *Tremor of Intent.* Penguin. 5s. FRIEDRICH DÜRRENMATT: *The Judge and his Hangman.* Translated by Cyrus Brooks. Penguin. 4s. ROY FULLER: *The Father's Comedy.* Penguin. 5s. SHIRLEY HAZZARD: *The Evening of the Holiday.* Penguin. 4s. W. SOMERSET MAUGHAM: *The Explorer.* Penguin in association with Heinemann. 5s. MERVYN PEAKE: *Gormenghast.* Penguin in association with Eyre and Spottiswoode. 10s. 6d. FRANK SWINNERTON: *Harvest Comedy.* Penguin by arrangement with Hutchinson. 10s. 6d. POLLY TOYNBEE: *Leftovers.* Panther. 5s. Two Spanish Picaresque Novels: Lazarillo de Tormes, The Swindler. Translated by Michael Alpert. Penguin. 6s. KURT VONNEGUT JR.: *Player Piano.* Panther. 5s. JOHN WAIN: *The Young Visitors.* Penguin. 4s. GUIDO WALDMAN (Editor): **The Penguin Book of Italian Short Stories.** Penguin. 6s. H. G. WELLS: *Ann Veronica.* Penguin. 5s.

History.—T. S. ASHTON: *The Industrial Revolution, 1760-1830.* Oxford University Press. 7s. 6d.

Literary Criticism.—HENRY A. BEERS: *A History of English Romanticism in the Eighteenth Century.* Dover Books. 26s. 6d. W. SOMERSET MAUGHAM: *Ten Novels and their Authors.* Penguin in association with Heinemann. 7s. 6d.

Marine Biology.—AUGUSTA FOOTE ARNOLD: *The Sea-Beach at Ebb-Tide.* Dover Books. 33s. 6d.

Meteorology.—HERMANN FLOHN: Climate and Weather. Translated by B. V. de G. Walden. World University Library. 18s.

Philosophy.—JUDITH J. THOMSON and GERALD DWORKIN (Editors): Ethics. Harper and Row. £2 7s.

Poetry.—**Penguin Modern Poets 13: Charles Bukowski, Philip Lamantia and Harold Norse.** Penguin. 5s.

Politics.—HAROLD D. LASSWELL, NATHAN LEITES and Others: *Language of Politics.* M.I.T. Press. 21s. EUGENE J. MCCARTHY: **Dictionary of American Politics.** Penguin by arrangement with the Macmillan Company of New York. 6s.

Psychology and Medicine.—SEYMOUR FISHER and SIDNEY E. CLEVELAND: *Body Image and Personality.* Dover Books. 28s. 6d. **Living with the Pill.** Prepared by the Sunday Times Magazine. Times Newspapers. 5s. PHILIPPE MULLER: The Tasks of Childhood. Translated by Anita Mason. World University Library. 16s.

Religion.—DAVID FRANCIS: **The ABC of Preaching.** Epworth Press. 15s. PIET FRANSEN: **Intelligent Theology. Volume Two.** Darton, Longman and Todd. 15s. H. D. LEWIS and ROBERT LAWSON SLATER: *The Study of Religions.* Pelican. 5s. GORDON S. WAKEFIELD: **On the Edge of the Mystery.** Epworth Press, 8s. 6d. BRYAN WILSON: *Religion in a Secular Society.* Pelican, 6s.

Science and Technology.—E. G. COUZENS and V. E. YARSLEY: *Plastics in the Modern World.* Pelican. 10s. BENJAMIN FARRINGTON: *What Darwin Really Said.* Sphere Books. 5s.

Social Studies.—RONALD FRASER (Editor): **Work: 2.** Penguin in association with *New Left Review.* 7s. 6d. TIMOTHY RAISON (Editor): **Founding Fathers of Social Science.** Pelican. 6s.

World Affairs.—ROBERT F. KENNEDY: **13 Days: The Cuban Missile Crisis.** Pan, by arrangement with Macmillan. 5s. MAX TEICHMANN (Editor): **New Directions in Australian Foreign Policy.** Pelican. 6s. Z. A. B. ZEMAN: **Prague Spring. A Report of Czechoslovakia 1968.** Penguin Special. 4s.

List of Publishers and Distributors.—Dover Books (Constable); Pelican (Penguin); World University Library (Weidenfeld and Nicolson).

ESCAPOLOGY

PHILIP PURSER: *Night of Glass.* 192pp. Hodder and Stoughton.

Half earnestly, but half in jest, because they think it would be a daring undergraduate escapade, four Cambridge students set out (it is 1938) to rescue a prisoner from Dachau. The plan is simple and bold (perhaps a little too simple to be altogether plausible): dressed as electricians, the two German-speakers in the party will enter the camp and insert a device in the generator which will switch off the searchlights and the electric fence at the moment that the prisoner has been tipped off to escape. Obviously, nothing goes exactly as planned: the prisoner has been moved from the camp that morning, the wrong man escapes. The planning and execution of this bungled scheme by Mr. Purser's four politically unsophisticated young men make a skilful and original little drama that perhaps still just lacks the final power and suspense that would make it memorable.

The most sensitive portrayal is of Michael Pickup, the northern working-class undergraduate who both relishes and fears the cooperation with his more worldly upper-middle-class colleagues in this venture. Conscious of being the odd man out socially, rarely having the appropriate notion or making the tactful remark, Pickup enters the expedition with a self-consciousness that turns first into awkwardness, then very nearly into loss of nerve: but he survives. This theme is the most achieved element in Mr. Purser's novel. Jill, the friend's young sister who starts out admiring Germany and an SS youth, and then sees the light, is more conventional; and one could wish more of the portrayal of other members of the group. A narrative device of alternating between the students' progress with their plans, and ... self, serves to contrast [...] callowness and brutal rea[...] ingenious way, yet also [...] jerky reading. But the en[...] both England and German[...] fateful week of Munich i[...] authentic.

UNEAS[...]

MORRIS LURIE: *Happ[...]* 189pp. Hodder and S[...] 25s.

The seventeen stories in th[...] tion have the initial disadv[...] seeming rather slight, almo[...] sequential. Morris Lurie's q[...] tone seems designed to res[...] pressure from the incident[...] cribes—incidents which, [...] selves, are minor and quot[...] the book's strength lies in th[...] far from being a random [...] it is a carefully selected, [...] nized collection with a cu[...] cumulative effect.

The stories are of travel [...] estic ties and difficulties, of [...] illusioned. In "Home [...] "French Toothpaste" the [...] acters whose persistent ro[...] left them, despite their we[...] less. They are burdened [...] impedimenta of travel: cl[...] toiletries bought in count[...] they have paused for a time[...] furniture in houses which [...] become homes. This sense [...] unease is felt in the dome[...] dents which, because they [...] high drama, can be at once [...] amusing—much, one imagi[...] characters themselves, mig[...]

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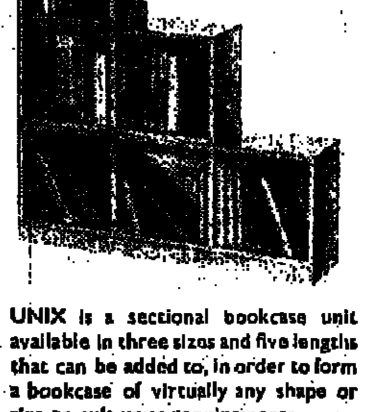
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he says, and in an introduction and appendixes the editor supplies the required background information about the family and their book.

Moody, T. W. (Editor). *Historical Studies VI*. 190pp. Routledge and Kegan Paul. £2

Professor Moody, who edits these eight papers read by academic historians at their Dublin conference in 1965, himself contributes the last one, a fresh scrutiny of *The Times* versus Parnell & Co in 1887-90. When *The Times*, under Buckle, published its series on "Parnellism and Crime" it included in facsimile a letter from Parnell afterwards proved a forgery which implicated him in the Phoenix Park murders. Did the newspaper act in good faith, asks Professor Moody, and concludes that it did; but on the other hand he finds that it lacked prudence, common sense and scrupulousness in its use of the forgery without full inquiry. Nor can he acquit the Government of complicity.

Earl Mountbatten of Burma. *Reflections on the Transfer of Power and Jawaharlal Nehru*. The Second Jawaharlal Memorial Lecture 1968. 37pp. Cambridge University Press. 8s.

Lucidly expressed and breezily written, Lord Mountbatten's lecture is immensely readable. While there is nothing particularly new in it, it traces in more detail than will be known to most readers the initiation and course of that remarkably close and cordial relationship blossoming at length into warm personal friendship between the author and Nehru. The effect of this relationship upon the final settlement between Britain and India was momentous. The other side of the coin—its effect upon the relations between Britain and Pakistan is, somewhat naturally, given less prominence, for these lectures are, after all dedicated to the memory of Nehru and not of Jinnah. We are promised, it seems, that Lord Mountbatten's personal records of his interviews with Nehru and other statesmen will be used by Mr. Henry Hodson in preparing "the first full account of the transfer of power", to be published next year. But can Mr. Hodson's book, however good it may be, do any more than cross the T's and dot the I's of V.P. Menon's masterpiece, supplemented as it now is by Chandhri Muhammad Ali's revealing narrative?

Thomas Maycock L. *Old Nottingham*. 200pp. Newton Abbot: David and Charles. £2.

This description of various aspects of the life of old Nottingham begins with the cradle and its burning in the Reform Bill riots of 1831. Indeed, the book is mainly concerned with the nineteenth century quarrels over enclosures, politics and the maintenance of order, early trade unionism, the Luddites, and the Goose Fair. The only individual who rates a separate chapter is the historian Thomas Bailey, writer of the *Annals of Nottinghamshire* (1853). Agreeably written and decorated with prints and drawings of the older town, now fast disappearing.

Literature and Criticism

Kripalani, Krishna. *Modern Indian Literature*. 131pp. Bombay: Nirmala Sadanand. Rs. 18.

Naik, M. K., Desai, S. K. and Amur, G. S. (Editors). *Critical Essays on Indian Writing in English*. 408pp. Dharwar: Karnatak University. Rs. 20.

It would be difficult to find a better guide to the growth and development of modern Indian literature than Mr. Kripalani, who has been secretary to the Sahitya Akademi (National Academy of Letters) in Delhi since its foundation in 1954. His excellently-written little treatise he disclaims any intention of writing a learned thesis surveys not only the history of modern Indian literature but also the conditions, linguistic and social, out of which this literature springs. He is very illuminating about the role of English. "It was the only language in which Gandhiji could communicate with Tagore or with Rajagopalachari and in which Nehru as Prime Minister of India could discuss matters of state with the then President Dr. Radhakrishnan." Even so, it is well to read his book side by side with the impressive collection of twenty-four critical essays, presented as a *festschrift* to one of the most eminent Indian writers of English, which has been published by the Karnatak University.

Music

Hurd Michael. *The Composer*. 78pp. Oxford University Press. 12s. 6d.

There is more about the mechanics of musical composition in this short book than aesthetics or psychology, even the mechanics of computing performing fees and engraving a score. But some idea of what the imagination is and how it works can be derived from the numerous testimonies Mr. Hurd has assembled from Mozart, Tchaikovsky, Wagner, Britten and others. His down-to-earth common sense enables him to make essential points about the parts played by subconscious and conscious processes and about the "distancing" of emotion, but it has not saved him from writing such a contradiction in terms as "he will know instinctively (as the result of long experience)". He shows the necessity of acquiring technique by practising and imitating the harmony and counterpoint of Bach and gives sound advice to the aspirant. It is in fact an introductory book couched in plain language, but it is decorated with pictures of composers, bits of full scores, sketches and studies that are also instructive.

Politics

Azikiwe, Nnamdi. *Renascent Africa*. 313p. Frank Cass. £3 5s.

First published in 1937, this book by the former President of Nigeria was one of the influential statements of the spirit of nationalism which some twenty years later was to flower into independence. Dr. Azikiwe's theme is the African personality. His style is fervent—to the point of over-ripeness—and biblical. Yet the effect is compelling, and one sees here the master touch of the sure politician, combined with breadth of vision.

Wilmot, Edward P. *The Labour Party: A Short History*. 96pp. Macmillan. 8s. 6d.

The first in the paperback "Sources of History" series is written by a schoolteacher and intended for use in schools. It is clear and fair enough, and well illustrated, but it is difficult to see the point of adding yet another version of such a well-known story to the list given in the bibliography.

Railways

Bradshaw's August 1887 Railway Guide. Introduction by David St. John Thomas. 59opp. Newton Abbot: David and Charles. £3 15s.

Mr. David St. John Thomas, introducing this Victorian memorial, assures us that "it will date no further". It is a book, nevertheless, whose surpassing interest can only increase with age, as the railway era peters fitfully out, as the last All-Wool Dress Fabrics for Gentlewomen vanish from the advertisements, as the memory fades of the Ponies and Guides Always Available at the Royal Coast Hotel, Beddgelert, and the very names on the timetables disappear in melancholy from the station platforms. Some may find nostalgia in this register of ancient mores; others, breathing its stuffy evocations of horsehair, soot, snobbery and elastic stockings, may think the past well lost, and enjoy it rather in the spirit of that well-known lunatic who banged his head against the wall because it felt so lovely when he stopped.

Gordon, D. I. *A Regional History of the Railways of Great Britain, Vol. 5. Eastern Counties*. 252pp. Newton Abbot: David and Charles. £2 10s.

In this, the fifth of the series, the author traces with great skill "the crucial links between the economic development of the region and its railway system", describing as he goes the influence of the Iron Way on the villages, market towns, fishing ports and seaside resorts of Essex, Suffolk and Norfolk. He rightly praises the efforts, not altogether altruistic of course, of the Great Eastern Railway to help the old farming industry and stimulate the birth of new enterprises. Inevitably, there is the usual tale of lines opening, flagging, staggering and closing, but the region, thanks to the dispersal of industry and to commuter settling in E. Suffolk, is not without hope.

Mr. Gordon presents his admirably but he has had to with himself over colour and sphere, which the old railways Anglia, had in abundance. have been nice to have had more about that dynamic railwayman, Sir Henry T American-born general man the G.E.R One query: really an artillery range Weybourne, surely.

Social Studies

Coughlan, Robert. *Tropical* 176pp. Time-Life Inter 35s.

Tropical Africa is a Lavish tion. One's immediate being faced with the whole tropical Africa in less than is that the treatment must b ficial and so, of course, superficiality in this case is jorative term, for Mr. Cou experienced writer and journ succeeded to an extraordin in achieving balance.

This is obviously not a the specialist; but, for the informed reader, wishing to overall impression of the history, society and develo Africa as an aid to understa events now going on there, be an excellent starting po Coughlan's skill lies in selec cannot give us everything s therefore choose the typical what we read, though inco nevertheless accurate. In th ceeds admirably.

Transport

Horseless Carriages. A Nin century Album of Early Text by D. B. Tubbs. Patrick Stephens. £5.

Thirty-two pictures of each with brief and witty descrip each. Though the horse provided the power in pre elegance of the horse-drawn still survived as did the s phaeton, landau, dogcart barouche. The book is stri and laid-out but comes a litt sive at £5.

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(1) CHILDREN'S LIBRARIAN at ... Library Headquarters, Haddington.

(2) LIBRARIAN in charge of the Branch ... at Dunbar, with ... Applicants for both posts must be ... Library Association and ... Applications for the two posts ... should be made on the ... form to be had from the ... Librarian, County Buildings, ... EH41 3HA, quoting ... Closing date ... 1969.

... Officer, County Buildings, ... EH41 3HA. ... 21st February, 1969.

CITY OF LEICESTER

... EDUCATION

... LIBRARIAN with ... to assume responsibilities ... Assistant Librarian ... Leicester ... Applications ... Librarian ... Leicester ... Salary A.P. ... £1,695) on ... Further ... from ... Librarian ... Closing ... 14th February, 1969.

LONDON BOROUGH OF HACKNEY

LIBRARY SERVICE

LENDING LIBRARIAN

APPLICATIONS ... Chartered Librarians ... with ... experience ... Salary A.P. ... £1,695) on ... Further ... from ... Librarian ... Closing ... 14th February, 1969.

BOROUGH OF KIDDERMINSTER PUBLIC LIBRARY MUSEUM AND ART GALLERY

APPOINTMENT OF LIBRARIAN AND CURATOR

(A.P. VI (£1,715-£1,929)

Applications are invited for this post from Chartered Librarians whose experience includes service in a Public Library where modern techniques and concepts are applied.

Kidderminster has an unusually good library for a town of its size and a new Reference Library has recently been opened. Services provided include a gramophone record section, a "books for the home bound" scheme, lectures and concerts.

Application forms are available from me for return not later than the 17th February, 1969.

J. L. Evans, Town Clerk, Town Hall, Kidderminster, Worcestershire.

UNIVERSITY OF SYDNEY

LECTURESHIPS/SENIOR LECTURESHIPS IN ENGLISH

Applications are invited for the above-mentioned posts. Candidates with qualifications in any field of English will be considered, but applications will be specially welcome from candidates with qualifications in the fields of Australian Literature, Seventeenth-century English Literature, Modern English Linguistics and Phonetics, and Middle English Language and Literature.

Salary: Lecturer $A5,400 - $270—$7,301 per annum. Senior Lecturer $A7,640 - $230 - $8,750 per annum. Information about superannuation, housing scheme, sabbatical leave, etc., and method of application from the Association of Commonwealth Universities (Branch Office), Marlborough House, Pall Mall, London, S.W.1.

Applications close on 24 February, 1969.

UNIVERSITY OF ESSEX

M.A. Scheme in Theory and Practice of Literary Translation

Applications are invited from graduates or those intending to graduate in the summer of 1969 for admission to a one-year scheme of study and research leading to the degree of Master of Arts and beginning in October 1969. Further details may be obtained from the Chairman of the Department of Literature, University of Essex, Wivenhoe Park, Colchester, Essex.

SCHOOL OF ORIENTAL AND AFRICAN STUDIES

UNIVERSITY OF LONDON, W.C.1.

THE LIBRARY

Applications are invited for the post of ASSISTANT LIBRARIAN in charge of the collections relating to JAPAN and KOREA, on the scale £1,190 - £80 - £1,430 (Bar) £1,470 - £90 - £1,740 (Bar) £1,830 - £90 - £2,010 - £85 - £2,095. Applicants should hold a good honours degree. A good knowledge of Japanese is essential, and library qualifications are desirable. Closing date, 22nd February, 1969. Further details from the Librarian.

LIBRARY INFORMATION SYSTEMS

We are presently engaged in the formidable but stimulating exercise of setting up a library information system to serve the whole of the Group: this involves re-building, rationalising, and developing of our existing facilities. Our work covers the whole range of special library activities, and in a new and expanding service there will be considerable scope for initiative and personal advancement. We have the following vacancies:

ASSISTANT LIBRARIANS

We are looking for two people at least 18, but under 30, preferably with experience in cataloguing, indexing and reference work. We would consider practical duties and adaptability to be just as important as formal qualifications and opportunities will be offered for training and qualifying in the field of librarianship and information science.

Typical duties will include assisting with general library functions such as classification and indexing of materials, purchase of literature, loans procedures, compilation of information bulletins, dissemination of information to staff and answering enquiries. The work will also include assisting with the production and distribution of internal reports and taking charge of in-house circulation, photocopying facilities and a central filing system.

Those wishing to apply should write to:

Manager—Personnel, Technical Director's Department, Abbey Works, Port Talbot, GLAM.

BRITISH STEEL CORPORATION—SOUTH WALES GROUP

LIBRARY AND UNIVERSITY APPOINTMENTS

COLLEGE OF LIBRARIANSHIP, WALES

DEPARTMENT OF WELSH STUDIES

The College of Librarianship Wales is seeking a Principal Lecturer (Burnham Scale) to be responsible for Welsh Studies within the College.

The Department was established to explore the possibilities of relating professional education more closely to the needs of librarians in Wales and to conduct research into the general and special problems of libraries and librarians in Wales.

The responsibilities of the Department briefly are bibliography and research activities, liaison with librarians, schools and universities; participation in the extension activities of the librarians of Wales; publishing material of interest to the librarians of Wales.

Candidates should be honours graduates with professional qualifications and teaching experience in librarianship. Welsh is essential.

Applications, together with the names and addresses of three referees should be submitted to the Registrar, College of Librarianship Wales, Llanbadarn Fawr, Aberystwyth, before 15th March, 1969.

Candidates wishing to make further enquiries could arrange to visit the College of telephone Aberystwyth 3842.

SUNDERLAND EDUCATION AUTHORITY

COLLEGE LIBRARIANS (2)

Applications are invited from qualified librarians or persons who are completing their practical experience for the posts of LIBRARIAN to be in charge of the Library at

(a) Monkwearmouth College of Further Education

(b) West Park College of Further Education

Salary in accordance with the N.J.C. Special Scale for Librarians £1,095 to £1,485 per annum with a responsibility bar at £1,265 in the case of Chartered Librarians, or £850 to £1,095 per annum in the case of partially qualified officers.

Monkwearmouth College offers general subjects with Food and Clothing Technology. West Park College offers courses mainly in Engineering and Shipbuilding. In each College there is a large element of Liberal Studies.

Applications (form IS.A.E.) obtainable from the Director of Education, 15 John Street, Sunderland, to whom applications (unless they have applied for) should be forwarded so as to arrive not later than 31st January, 1969.

Canvassing disqualifies.

INTERNATIONAL WOOL SECRETARIAT

Technical Centre, Ilkley.

Applicants are invited for employment as a

LIBRARIAN

A qualification in Librarianship or in the Textile Field is necessary and previous experience in library work is desirable. The successful applicant will be responsible for all normal library activities, library publications and for developing a co-ordinate indexing system.

Further information from:—

The Administration Manager
INTERNATIONAL WOOL SECRETARIAT
Technical Centre, Valley Drive, Ilkley.

to whom applications should be sent.

TECHNICAL LIBRARIAN

An international firm of chartered accountants requires a young librarian to help organise and run a specialised library in the City of London. The successful applicant will have qualified as A.L.A. Duties will include preparing and implementing a classified index system, abstracting technical information from prospectuses, journals, published accounts, newspapers and other sources. An interesting feature of the work is the provision of information regarding precedents in accountancy and law on an international basis. Hours are 9.30-5.30, 5 day week. 3 weeks' annual holiday.

Starting salary is subject to negotiation but will not be less than £1,600 per annum.

Write to: Box No. A1862 THE TIMES, E.C.4

THE CITY UNIVERSITY

St. John Street, London, E.C.1.

Applications are invited for the post of

LIBRARIAN.

The salary will be within the range for professional appointments. Superannuation in accordance with provisions of the F.S.S.U.

Further particulars and application forms may be obtained from the Academic Registrar at the above address. Please quote reference L/TLS.

SHEFFIELD CITY LIBRARIES

LIBRARIAN-IN-CHARGE

required for the General Reference Libraries.

Salary Grade SO (£1,780-£2,170).

Candidates must be Chartered Librarians with wide experience, particularly in reference and special libraries.

Applications forms and further details may be obtained from the City Librarian, Central Library, Sheffield, 1, and should be returned to the undersigned not later than Saturday, 8th February, 1969.

D. B. HARRISON,
Town Clerk.

Town Hall, Sheffield, 1.

BRITISH STANDARDS INSTITUTION

TRANSLATOR

A vacancy exists for a graduate assistant in the Translation Department of British Standards Institution. Excellent French is required, in combination with one or more languages; knowledge of German and/or Russian would be especially useful. Experience of technical translation work would be an advantage, but a recent graduate who wished to enter this profession would also be considered.

The work is interesting and varied, covering the whole field of technology. The salary for this appointment would be commensurate with qualifications and experience and is subject to annual review. Other benefits include security (based on a pension and superannuation scheme) and a generous annual leave.

Apply with brief curriculum vitae, quoting reference 209 to: The Group Manager — Establishments, British Standards Institution, 2 Park Street, London, W.1. Y.A.A.

University of Salford Library

ASSISTANT LIBRARIAN

Applications are invited for posts of Assistant Librarian in the University Library.

Commencing salary will be within the scale £1,240-£2,190 per annum. Candidates should be graduates with library qualifications, or Fellows of the Library Association, with appropriate experience. An interest in systems analysis and the computerisation of University Library operations will be an advantage.

Further particulars and forms of application are obtainable from the Registrar, University of Salford, Salford M5 4WT, to whom application forms should be returned by 17th February, 1969, quoting reference number LV/38/TLS.

SECRETARIAL ASSISTANT

required for the Librarian of educational / professional institute, with international membership in attractive premises in the City. Good education (preferably 'A' level standard), competence in general secretarial skills, and the ability to fit in with youngish department of 8, and to work on own initiative are important. The post would probably appeal to a girl in her twenties, interested in people and prepared to be concerned with all aspects of the work of a busy library and information department. Hours 9-5; good progressive salary; own office and electric typewriter; staff luncheon club. Written applications to the Librarian, The Institute of Bankers, 10 Lombard Street, London, E.C.3.

DUNCAN OF JORDANSTONE COLLEGE OF ART

PERTH ROAD, DUNDEE

COLLEGE LIBRARIAN

Applications are invited from Chartered Librarians for the post of Assistant Librarian in charge of Library. The College is ... Courses in Architecture, Planning, Design, Painting and Sculpture in the Departments of Graphic Design, Printing. The Library is ... rapidly and the post offers ... excellent opportunities for ... person of progressive outlook. ... Salary will be £1,695 ... £1,960 with placing according to ... experience and qualifications. ... benefits include security based on a ... scheme, generous holidays, ... The candidate should have ... Librarian Association.

Forms of application obtainable from the Principal, ... should be returned ... fourteen days of the ... this advertisement.

UNIVERSITY OF BIRMINGHAM

SCHOOL OF EDUCATION

... LEADING TO THE ... OF MASTER OF ... LIBRARIANSHIP

... Applicants should ... Certificate in School ... Librarianship, ... qualification in Library ... Applications must be ... Registrar, The University, ... Birmingham 15, by ... 1969.

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